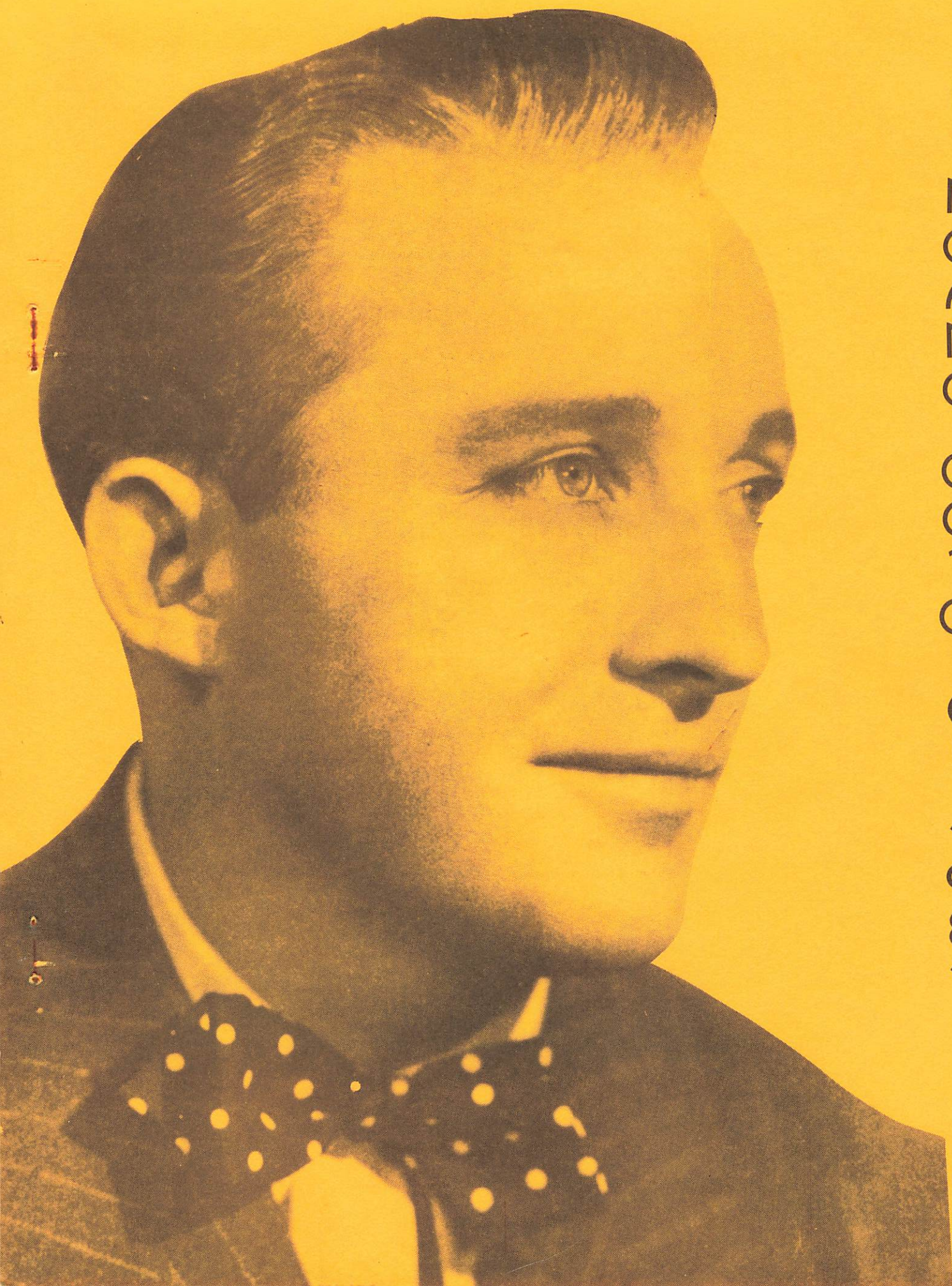


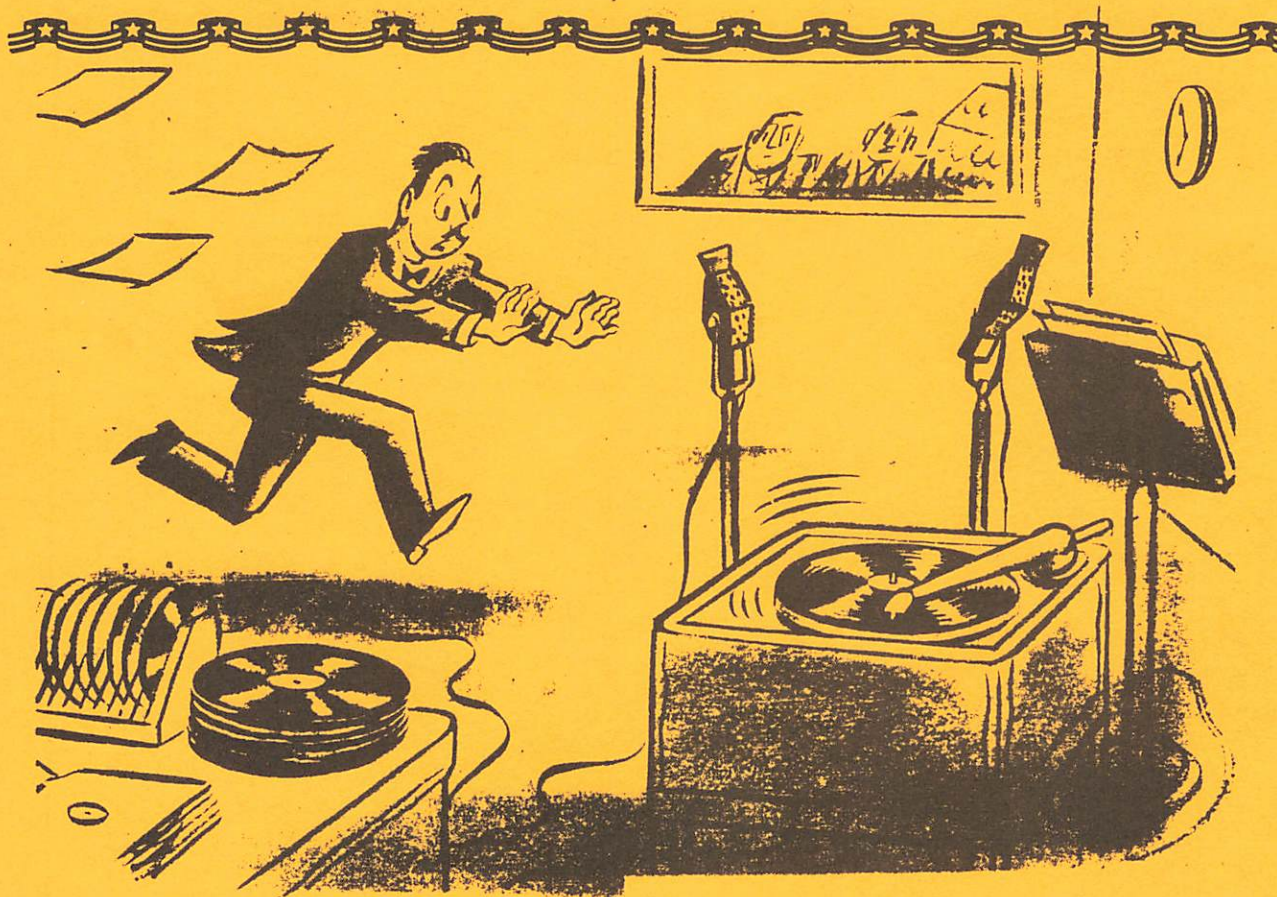
BINGANG
OCTOBER
1981



subscription information

It is with regret that BINGANG must announce an increase in the yearly membership dues in Club Crosby; henceforth, dues in the United States and Canada will be \$10.00 per year; overseas membership must be increased to \$15.00 per year. The only good news is that this fee will include delivery by first class mail in the US, and Air Mail elsewhere. Surface mail has proven to be undependable.

Dues are payable at the beginning of each membership year, during the month of January; please make payment only for one year at a time. You will be notified by a special insert in the October 1981 issue of your membership status. If you joined mid-year, your membership is paid for only half of 1982, and you should forward enough to carry your membership through 1982 - \$5.00 in the US, \$7.50 from overseas.



"—and now Bing Crosby is coming into the studio—
coming into the studio—coming into the studio—
coming into the studio—"

Bing Crosby's "Philco Radio Hour" was the first major network radio program to be broadcast from transcription discs rather than "live." Cartoon by Jack Markow.



BINGANG

THE OFFICIAL MAGAZINE OF CLUB CROSBY FOUNDED IN 1936
Post Office Box 8283 • Sacramento, California 95818

ALSTON W. SUTTON *President-Editor*
MORTON B. MILLER *Vice President-Treasurer*

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BINGANG solicits original, researched materials on Bing Crosby. Please submit manuscripts typed on 8½x11 white bond, single spaced, and with 3/4 inch margins on both sides. acceptance for publication is contingent on BINGANG's exclusive right to the material for a period of 3 years. Articles on musical contemporaries of Bing's, or on the music scene as it related to Bing's career also solicited.

Photographs suitable for use in BINGANG are solicited, as are cartoons, and drawings that might relate to Bing. All material will be returned after use.

***"Long-play albums dedicated to preserving
the performances of BING CROSBY"***



SPOKANE RECORDS

1. "On The Air" Vol. 1
2. KMH March 12, 1942
3. KMH April 30, 1942
4. KMH April 14, 1942
5. "Der Bingle" Vol. 1
6. "Happy Holiday"
7. KMH May 27, 1937
8. "Sing You Sinners"
9. "Birth Of The Blues"
10. "Der Bingle" Vol. 2
11. KMH January 19, 1942
12. "Bing In The Thirties" Vol. 1
13. KMH December 24, 1942
14. "Bing In The Thirties" Vol. 2
15. "Holiday Inn" & "The Bells
Of St. Mary's"
16. "Music Hall Highlights"
17. KMH May 29, 1941
18. "Bing & Connee"
19. "Music Hall Highlights"
20. "Der Bingle" Vol. 3
21. "Bing & The Music Maids"

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REDMOND, WA. 98052

the editor comments



Of course, the big excitement since the last issue has been the book, "The Hollow Man". This is covered in detail elsewhere in this issue, so only a word or two about it here. Books will not, can not, change what was; so far as I am able to recall, Bing Crosby was not just another person, like all the others in the entertainment field. To me, he was a personal experience, part of the warp and woof of my life, and my experience does not encompass anything akin to the obscenities contained in this book. The sooner we put it aside, relegate it to "that vile dust from whence it sprung", the better. Verbum Sapienti.

Now to more pleasant things - Gordon Vogt returns to us in this issue with a well-thought-out analysis of Bing's songs. His approach to the lyrics is entirely his own, and has never been reflected in any other writing I have read about Bing, over the last 5 decades. We were so impressed by the thought that had gone into the article, and so entranced by Gordon's relating of lyrics to Bing's life and experiences, that we considered publishing it as a separate document. However, so as to get it to your hands at an earlier time, it was finally decided to run it as the special feature of this issue.

In an earlier issue, when we published cameos of various authors, we could not furnish you much about Gordon, and asked for a brief bio sketch. What we received follows, in its entirety: "Became an obsessive Crosby fan in some indeterminate period in his adolescence or childhood (in the late fifties or early sixties). He only took up the calling seriously in the mid-seventies with Bing's resurgence as a recording artist. Gordon has lived all his life in Southern or Eastern Ontario. Since graduation (barely) from Queen's University with an MA in English Literature, he has worked as a playwright, an actor, and a teacher. Presently he makes his precarious living as a free-lance writer and broadcaster, and as a regular theater commentator for CBC STEREO MORNING. (Canadian members can read his work in the new collection of Canadian criticism from Oberon Press, THE HUMAN ELEMENTS PART II. Yes, that is a plug). He plays drums and sings with THE RAINBOW GARDENS ORCHESTRA, a 7 piece jazz band dedicated to the works of Beiderbecke, Teagarden, Trumbauer, Lang, Crosby, Nichols, Rollini, etc. The band includes in its repertoire "Wrap Your Troubles in Dreams", "I Surrender, Dear", "Mississippi Mud", "My Pet", "That's My Weakness Now", the latter three vocals be the RESUSCITATED RHYTHM BOYS, and using adaptations of the original arrangements. (Yes, that is a plug, too!)" Now, you know as much about Gordon Vogt as the rest of us.

Wayne L. Martin continues his fascinating research into Bing's recordings, starting in on the "black label" Deccas in this issue. When all of his articles are complete, members who have retained all their BINGANG copies will have a discography of Bing's work second to none. We are exploring the possibility of re-printing all the material as a separate document, and will tell more later about this project. Wayne has been able to draw other students of Crosby into his research, and will welcome any additional participation offered by members. Contact Wayne at the address given as part of this issue's article.

Ken Crossland continues his informative and well-written articles on "Bing in Britain", covering television appearances that we in the States have not been able to see. It helps round out the picture that England must have of Bing, and leads one to wonder whether all, or most of these appearances repose in some member's video-cassette collection! Now, if there were just some simple way to convert the British Cassettes to a mode that would play on our machines!

We are privileged to print the outcome of PAT FIRTH's world-wide survey of members, seeking to determine our favorite 10 Crosby songs. When you look for your favorite, it just may not be there! As a matter of fact, only 1 of your ed's ten favorites placed anywhere in the derby! It develops that a "favorite" song is not always based on the same factors that go to make a best seller. PAT set up so many tables, cross-relating the songs, that they could not all be printed at this time; however, her data will be referred to in succeeding issues, for there are many delightful paradoxes to be told about. In terms of individual man-hours (excuse it, please - person hours!) PAT really is to be commended; the amount of letter-writing in a project of this kind is staggering, and to come out of the experience in good humor, and then to do all of the eye-straining work of setting up the data in one table after another, for statistical use, is a task that can be appreciated only by someone who has recently done some of the same sort of work. Thank you, PAT, and when you take up another chore of this sort, let us know of how we can be of assistance!!!!

Around about this point, readers must be aware that this issue signals the return to regular sized print. While the smaller print does allow for more words per issue, it was only the real young member who didn't suffer from trying to make out the fine print. We have weathered a financial crisis, lived within our means, by using the smaller print. Now, we can relax and resume the regular sized type. Production costs may be slightly less per page, and your editor must admit it will make his task easier. With the carefully researched articles we hope to continue to bring to you, we want to be sure that everyone can read them!

Over the last two years we have received several requests for information on Russ Columbo. In this issue, we have received word of the Russ Columbo Archives. We have written for information about the organization - does it have a journal, what are attractions for new members, what are the dues, and the like. We hope to have details for you in next issue. In the meanwhile, we present in this copy a set of newspaper clippings, sent to us by member MARK SCRIMGER. We all have some idea as to how Russ died, but the details are hazy, and be-dimmed by the passage of time. These clippings carry the story told to the public at the time, and should fill out your recollection of a great singer. Someone, somewhere, must have some first-hand knowledge of Bing and Russ's time together at Cocoanut Grove, and it would be interesting to know whether Russ's violin is heard on any of the records Bing made with Arnheim.

The CROSBYANA SERIES of records from Australia will present two more records, if sufficient advance interest is indicated. The phenomenon of the appeal of these records in the past resulted from wonderful work in transferring sound-track material to new masters, and sagacious selection of material for inclusion, plus great artistic ability in presenting the records in appealing jackets. These two records could well be the last of their kind, and will become treasured reminders of a time when integrity went into record production.

LANCE GRINOLS hasn't had as many records to work on during the past 6 months, but his review of the records available indicate that all is not dross on the shelves. Lance can review only the records he can actually hear and see, so many foreign issues are of necessity skipped. Readers have asked for information as to how to proceed in securing foreign discs; we hesitate to give names of members in foreign lands, since it could produce an avalanche of letters with resulting letter-writing required by the receivers. If there are any members from off the North American continent who would be willing to handle letters from the US, asking for record purchasing, will you please make yourself known to the editor, so we may pass your name on to interested parties. Also, members here in the US may be willing to supply US records in exchange.

We have received word that Frank Murphy has suspended operation of the Bing Crosby Pictorial, the publication of the Bing Crosby Photo Club. It is always sad to see the Crosby scene diminished, and we hope operations may be resumed in the near future.

that awful book!!

Now, about that hollow book - - - - -

First, let me acknowledge that members have not gone unawares of its publication - we have received literally hundreds of letters, 'phone calls, and personal expressions of indignation about that terrible literary creation, a blight on the publishers, who have usually been known for better works. We just can't print all of the letters we have received, first because we don't have that much space available for such an unworthy subject, and secondly, we can't send some things through the mail! Many of our members have a limited imagination, but their meaning is clear.

Member Joseph H. Vance sent us a copy of a letter he sent to the Chicago Tribune, and also a clip from the Tribune of his letter as printed. Mr. Vance, in referring to excerpts from the book, printed in the Tribune, said: "It is my understanding that the Tribune will not print letters in 'The Voice of the People' that are unsigned. Yet, these articles (quotes from the Hollow Man - ed) were full of quotations from unnamed sources that the authors said wished to remain anonymous. How convenient! This is certainly sloppy journalism on the part of S&S. It also raises a question of a double standard on the part of the Tribune. Why do you permit quotations from anonymous sources in articles, but refuse to print anonymous letters?" Member Vance poses a real challenge to the editor of the Tribune - a challenge which he met head-on by ignoring it, deleting this part of Mr. Vance's letter from the text printed. In any event, the editor did leave in Mr. Vance's parting shot: "I had never heard of Mr. S. or Mr. S. But I must say they have tremendous gall to call Bing Crosby a hollow man. Whoever they are, I will give odds that the best day they live, neither of them will be half the man Bing Crosby was." Why should the public press give so much credence to a book that is filled with quotes of unidentified persons, half-truths, assumptions, and inferences that would be actionable if the target was only alive to defend himself?

We can recall standing in an autograph group around Bing, and listening in on Bing's comments to the people offering items for Bing to sign. When one proffered the Thompson "authorized" biography for his signature, Bing said "Oh, that book", and turned to another person with something slightly more acceptable. One wonders what Bing might say about the current book -

And another thing that irks - have all of Bing's friends and family taken a vow of silence for the duration? Can it be that no one really cares? And how about all the fair-weather friends, who rode so willingly, and insistently, on Bing's coat-tails, and who tried to enhance their own status with "Bing and Me" statements? Who, with the single exception of Perry Como, has taken any sort of a stand to present a tribute to Bing in their performances? Even Bob Hope, who made an easy living off jokes at Bing's expense, now turns up on television as "Jack Benny's best friend!"

Member Mike Ferruzza was supplied with a copy of the book for review, and says he "tried to give a fair review to a bad book." Mike's review goes, in part:

"It is said 'you can't judge a book by its cover', but in this case you can. And by its title, too. The book has a dust jacket showing a picture of Bing behind a shattered glass, a microphone, and the sheet music of White Christmas. (And just who is the "Virginia" to whom Bing's photo is inscribed?)

"One of the authors never met Bing - the other had what is loosely described as a "casual" relationship with the man. The authors claim they did not originally intend this to be the "hatchet job" it is - and cite many of their sources of information "the late-so-and-so", who are safely removed from any embarrassing questions as to accuracy. And it isn't so much the people they interviewed, as it is the people they did not try to contact, such as Rosemary Clooney, Frank Sinatra, Perry Como, or other contemporar-



MICHAEL J. FERRUZZA

ies of Bing. The authors claim to have tried to talk to Katherine Crosby, but say she refused them, citing the book she is supposedly writing herself. However, with sources of information from people no longer living, much of the material can be regarded as suspect - and those few things that have the ring of truth have been common knowledge to all for years.

"So, what is the purpose of this book? To make money? But, as I understand, the book isn't selling, despite the considerable publicity given to it. There is one cause for concern - the chance that this book maybe issued in soft cover. (It will be released by Pyramid Books in March, 1982 - editor) People who won't, understandably, spring for the \$13.95 hard cover price may opt to pay \$3.00 or so just to see what all the fuss is about. And many of the younger generation will get their first and only knowledge of Bing through this awful book.

"One additional note - in a press release promoting the book, St. Martin's Press, the publisher, identifies Bing as "Harry Willis Crosby". So much for their accuracy! (The authors, in the same vein, identify Vernon Wesley Taylor as Vernon Wessley Taylor, and the genial master-of-ceremonies-type, Bill Osborn, as Bob Osborn. They (the authors) have a knack for names - ed) St. Martin's Press apparently wants to be all things to all people, as they earlier published the US edition of the much more palatable "The Crosby Years", authored by Ken Barnes, who knew Bing intimately, worked with him, and printed the names of all his sources. One out of two ain't bad!!"

If one harks back to earlier times, history will provide a multitude of instances in which vandals, jealous of the honor paid a country's heroes and idols in life, only awaited the moment of their death to go on a rampage, defacing all public images of them, and attempting to erase their names from the annals of the land. Behold all the many statues disfigured, destroyed, by persons whose only recognition by history is the fact that they vandalized their betters. On Guard! The Vandals are abroad in the land again!!

Some time back, the Family Weekly, in an article titled "In Search of Heroes", had this to say: "Heroes - if we do want them, we seem to have worked out a dandy way not to get them. Because the first requisite of a hero is that we do not know too much about him - the ideal hero being one of the early saints, who - it turns out - may not have existed at all. Nobody can be a hero all day long. Through a keyhole known as the media, we get to watch our man sitting, perhaps, with his humdrum family. We have dedicated ourselves to a microscopic study of the dull stretches in between - the unheroic hours. Half the American soul loves a king, and the other half wants to flatten him out!

"Early church saints were not only relatively unknown, except for their legends, but also, without exception, dead. So they seldom let anyone down. There's much to be said for dead heroes, and I would like to close with an old-fashioned, maybe sentimental suggestion about this. Nowadays, no sooner does a celebrity bite the dust than we ransack his belongings, his whole past, looking for signs of disgrace. O. K., we are not children, we don't need our dead prettied up for display. A fine book.. gives it to us straight, without demolishing (the subject) on the way. But many biographies, especially of show business people, seem hell-bent on mopping up after the gossip writers, and flattening the subject out once and for all." Something to think about.

How will Bing be remembered? We have two sources upon which to refresh our memories - first, the lifetime of good, clean entertainment, beautiful music, which came from a God-given talent, and which was shared with all. Or, we can turn to the dung heap, such as this book. I know where my preference lies, and I know which source reflects the experience that was his public's, during his lifetime. This we shall save.

Our regular book reviewer, Merrill Willsohn, after reading the book, asked to be excused from writing a review, stating that he felt he could not be objective about so obscene a performance.. His reviews of other books appear elsewhere.

BING: which was the true face?

Bing Crosby, The Hollow Man. By Donald Shepherd and Robert E. Slatzer. New York. St. Martin's Press. 326 pps. Illustrated. \$18.95.

THE VANCOUVER SUN: FRIDAY, AUGUST 7, 1991

By STUART KEATE

THE LATE newspaper columnist and author, Robert Ruark, has a sure-fire formula for attracting attention. Regarding publicity as an essential component of the post-war rehabilitation process, he told a friend: "First, I'm going to find the biggest greenhouse in the world. Then, I'm going to find the biggest rock."

All this translated itself into a column in which Ruark attacked the wives of U.S. servicemen for alleged wartime infidelity, branding them an amoral lot. It had the desired effect.

Something of the same spirit, one suspects, has motivated the Hollywood novelists and screen writers Donald Shepherd and Robert F. Slatzer in writing **Bing Crosby, The Hollow Man**. Bing Crosby the subject of a virulent attack? It boggles the mind. Why not such other nefarious characters as Mother Teresa, Abe Lincoln or Bobby Jones Jr.?

Yet Shepherd and Slatzer (not a vaudeville act) manage to mount a scurrilous bill of particulars against Crosby. They express amazement that he was immune from attack by the tough Hollywood press corps. In their view, Der Bingle was a cheat, a liar, an ambitious opportunist who rode roughshod over friends and family, a drunk and hell-raiser, a womanizer and a toady of big business.

Whew. Could this be the genial Father O'Malley of *Going My Way*? Or the flippant wordsmith of the Road pictures, winning the girl with the grace of his epigrams and leaving Bob Hope to tether the camels? Or the talented amateur golfer with his easy, legato swing, rejoicing in a minor triumph at the Jasper Park Totem Pole championship?

To be sure, certain of the S and S accusations are simple matters of record, albeit terribly old hat. It is true that Crosby had bottle problems when he was starting out, and once did time in jail for impaired driving. It is true that his wife Dixie Lee was a reformed alcoholic, who threatened to leave Bing six months after they were married, but stayed on until cancer ended her life. It is suggested that Crosby deserted her when he took off for Europe while she lay dying. His defence was that he had been urged by doctors and family to make the trip, as Dixie did not know she was terminally ill and would become suspicious if he cancelled out.

The authors are also at some pains to claim that Bing was "cruel and cold" to his children, discarding his first family for a second one, then "turning against them as well." This charge can be debunked from personal knowledge.

In late 1960 Crosby wrote to his Canadian friend Max Bell in Calgary, saying that his sons Gary, Philip and Dennis had formed a singing act — "The Crosby Boys" — and would be playing The Cave in Vancouver. Would Max have one of his papers review the act?

Bell passed the request to the desk of the reviewer. It turned out to be a pleasant assignment. The Crosby boys were young, engaging and thoroughly professional. Rather pointedly, they did not sing any of the songs made famous by their father — until it came "encore time" and Cave patrons began bellying for Pennies From Heaven and White Christmas.

Not long after the review appeared a letter arrived from Bing:

"I'm very grateful to you and your staff for the kindly treatment accorded my three boys when they were in Vancouver, and their act. I really wanted them to do well in Vancouver, because I have so many friends there, who have been so nice to me through the years, and I wanted my friends to see that the boys could really go good (sic) on their own. Thank you so much. Warmest regards, Bing Crosby."

Does that sound like the message of a "cold and cruel" father who had "turned against" his boys?

Down through the years, Crosby maintained a close relationship with the Pacific Northwest, where he was raised. He was generous in bequests to his alma mater, Gonzaga University in Spokane. When Lawrie Wallace arranged for him to do some TV "spots," plugging British Columbia's Centennial year, Bing responded affirmatively, on a no-fee basis. He rode as grand marshal of the Calgary Stampede, as a gesture of friendship with Alberta. As a "thank-you" to Bill Mounce, captain of the Max Bell yacht "Campana," Bing presented him with a magnificent gun-stock.

Authors Shepherd and Slatzer have fallen into an obvious error: so relentless is the attack, so strident their charges, that they become unbelievable. Could anything be more silly than their statement, in discussing Crosby's will, that the singer had "found a way to take his money with him?"

In his lifetime Bing Crosby sold more than 500 million records and appeared in more than 70 feature films. His performances were invariably stylish and tasteful, bringing enjoyment to millions of people around the world. We imagine Bing's reputation will survive this mean-spirited and churlish little book.

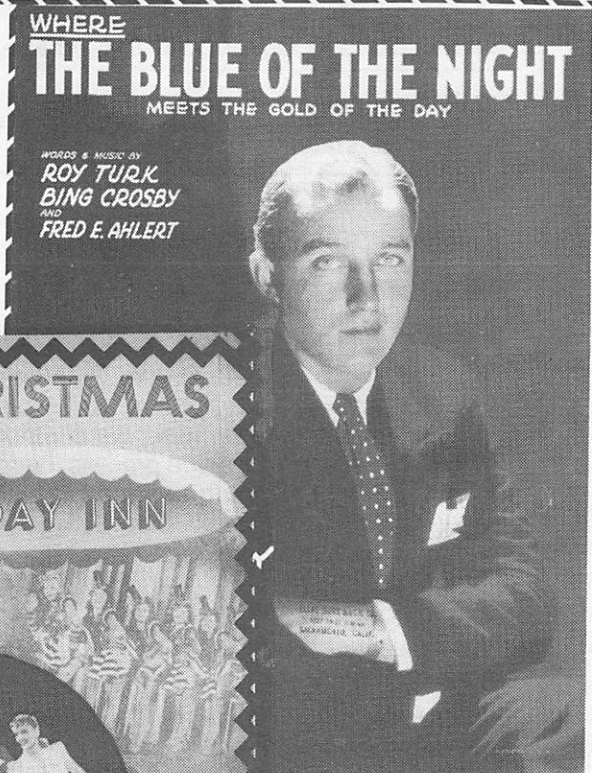
"THESE ARE YOUR TOP 10 FAVORITE CROSBY DISCS"-- SAYS PAT FIRTH



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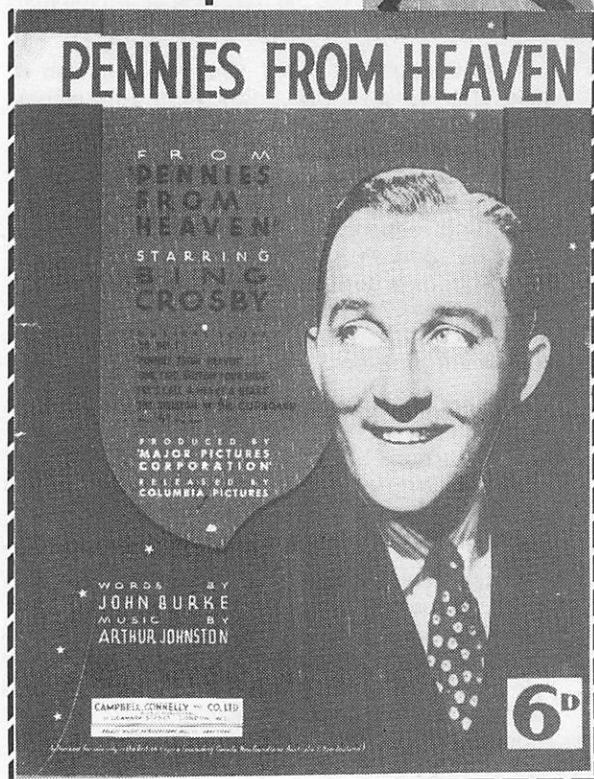
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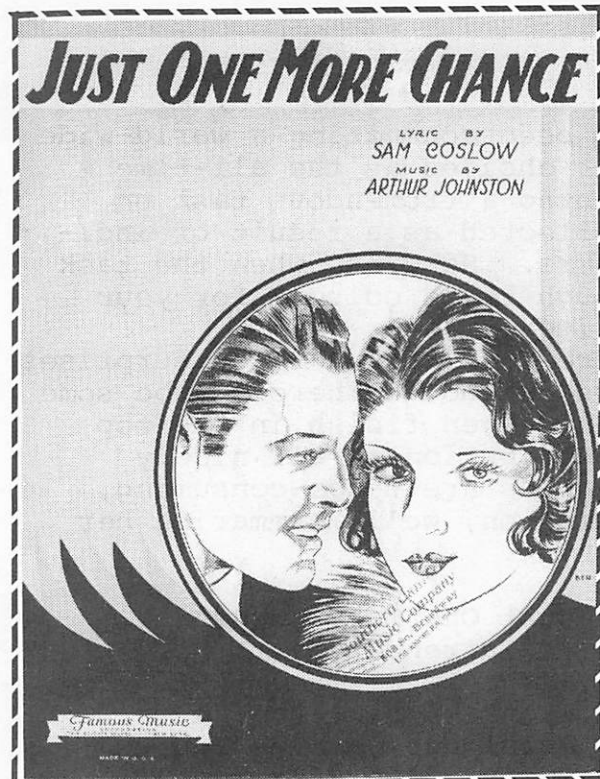
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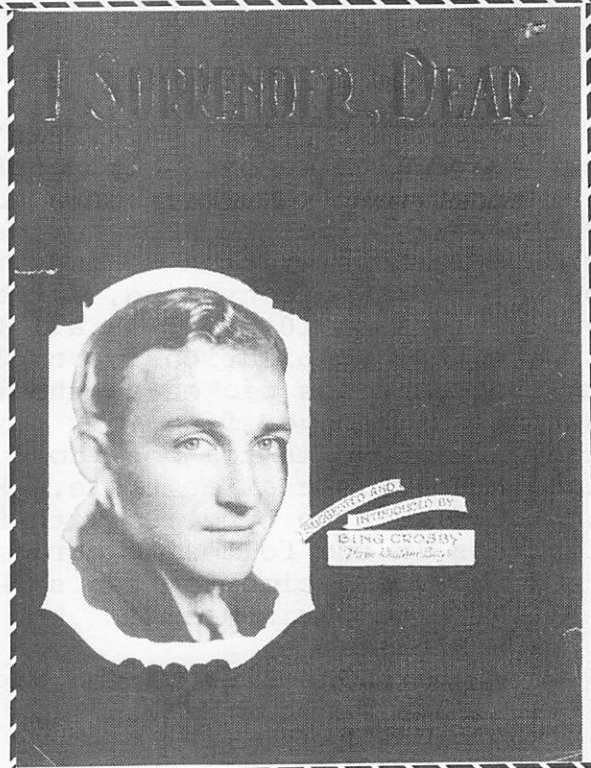
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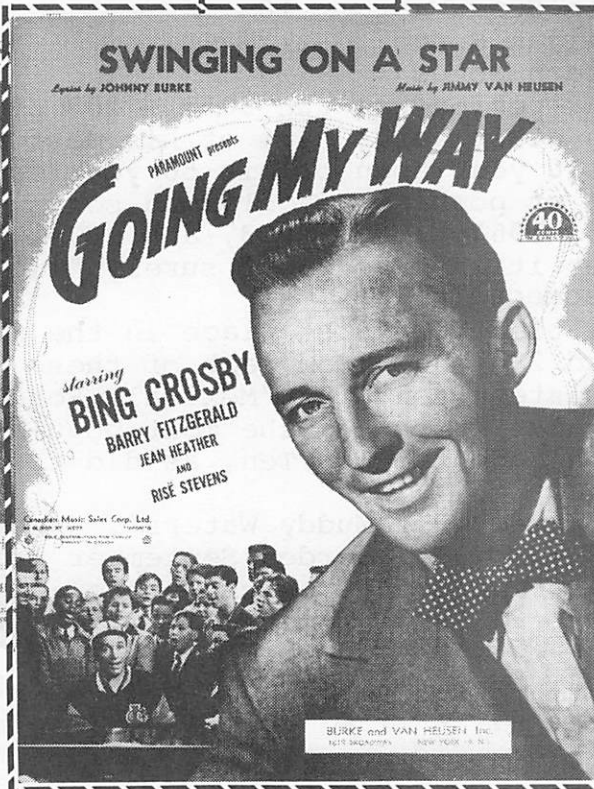
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For about the last year, Pat Firth has been conducting a world-wide survey of Club members, to determine their choices as the all-time top-ten Crosby records. This has represented a tremendous task on Pat's part, since much of her data was collected as a result of individual letters written to individual members. However, when the task became too time consuming, Pat asked through these columns for your nominations of 10 songs as all time favorites.

Now, the compilation is complete. There really aren't any surprises in the ten songs picked as the top numbers, although there may be some surprises when you find your favorite didn't even finish in the top ten, let alone in top position! Pat's contribution is all nicely tabulated, table after table. However, tables are space-consuming, and difficult to type, so with Pat's permission, we'll summarize her findings in the following paragraphs:

Members all-time top-ten selections:

- | | |
|--------------------------------|----------------------------|
| 1. White Christmas | 6. Just One More Chance |
| 2. Please | 7. (I Surrender Dear) tied |
| 3. Where The Blue Of The Night | (True Love) |
| 4. Pennies From Heaven | 8. Too-Ra-Loo-Ra-Loo-Ra |
| 5. Sweet Leilani | 9. Moonlight Becomes You |
| | 10. Swinging On A Star |

All together, some 498 different songs were named by members. There were 27 members who failed to include even one of the top ten in their own top ten (Ed.: Your editor got only one of the ten, and even it was down from the top!)

No member named all ten; the highest score was eight, and this score was shared by Misty Chenoweth, and Rod Latimer.

Among the 498 songs named, were the following "types":

Lullabies	8
Christmas Songs	8
Irish Songs	10
Hawaiian Songs	12
Western Songs	23

Bing's most popular period was the 30's - 207 of the 498 named were from this period - in other words, 40% of his most popular songs were recorded during this 10 year span of his 50 year career. Some recording years were barren of popularly acclaimed songs. No songs were named from 1926, 1966, 1967, 1969, 1973, and 1974, years in which very few records were made, it is true - but surely "Tie a Yellow Ribbon" should have been on someone's list!

1933 and 1940 were tied for first place in the number of records chosen. Members named 29 songs from each of these two years.

The most popular western song was "Mexicali Rose," which missed the top ten; the most popular Irish and the most popular lullaby song was "Too-Ra-Loo-Ra," which made the Top Ten, as did the leading Hawaiian song, "Sweet Leilani."

The earliest song named was "Muddy Waters". Recorded March 7, 1927, and the latest was "Seasons," recorded September 14, 1977.

The top 8 years, as represented by the number of its songs named, were:

1931	24 Songs Named	1939	26 Songs Named
1932	26	1940	29
1933	29	1945	22
1936	25	1947	22

Unless "Silent Night" and "Adeste Fidelis" are so classified, no religious songs were named. And while Bing's movies were a fertile source of hit songs, members failed to name any of the songs from "Birth of the Blues," "Star Spangled Rhythm," or "A Connecticut Yankee In King Arthur's Court."

Some songs belong almost exclusively to one singer. Such as "White Christmas" belongs to Bing, or "God Bless America" to Kate Smith, or "Thanks For the Memory" to Bob Hope. This seems to be upheld by the fact that no one chose Bing's version of either.

Bing recorded "WHERE THE BLUE OF THE NIGHT" four times - in 1931, 1940, 1945 and 1954. Most popular was the 1931 version, with the 1940 one a close second.

Two songs Bing recorded with son Gary were named - "Sam's Song" and "Play a Simple Melody." The latter one won, 5 to 3. The 2 songs recorded with Dixie Lee each received one vote each. The songs are, of course, "A Fine Romance" and "The Way You Look Tonight."

In reading over the letters sent in to me, one realizes that the majority of members chose songs which had a personal meaning, rather than ones which were best sellers," says Pat. "I think that the fact that there are so many different titles will bear this out. The members also chose songs which were their favorites at the time that they wrote their letter. Were I to ask everyone to send their top ten again the results would probably be different, as one's favorites tend to change from day to day."

When asked for her own personal selections, Pat names: "White Christmas," "Love Thy Neighbor," "'Till The Clouds Roll By," "True Love," "The Folks Who Live On The Hill," "My Little Buckaroo," "Tarra Ta Lara," "The Yodel Blues," "Bluebird Singing In My Heart," and "Pennies From Heaven." Note that Pat clicked 3 times, and even when she missed she named some fine songs!

In this respect it is interesting to match Bing's own selections against the Club Crosby's members' selections. Aldo Silengo sent Pat a clipping in which Bing named his 15 favorite recordings. Using Bing's first 10 out of the 15 on the list, Bing named 5 of the Club's top ten selections. On the other side of the coin, the Club's top ten failed to honor Bing's own personal favorite for all time. See the March, 1979 issue of BINGANG; in an article Bing is quoted as saying that his own personal favorite was "My Isle of Golden Dreams," and for, as Pat points out, personal reasons having nothing to do with the song's musical merits.

Perhaps the most unexpected result of the tabulations was the fact that no single song received a landslide of votes, the number one song receiving less than 100 votes. Perhaps this is indicative of the fact that almost anything Bing sang was liked by the "true" Crosby fan, just because Bing sang it rather than because the song itself had a strong appeal.

In any event, we now can listen to our records without having to choose one favorite, for they are all available to us to hear and re-hear as we choose.

There has been much activity concerning a new Crosby book in recent months, but you must search elsewhere for mention of it. I know my own limitations under stress, and others can do the job so much better than I. Let me recommend the page containing the quote of Carroll Carroll from Variety.

The few books reviewed in this issue serve to expand our understanding and appreciation, each in its own way, and in differing extents. Here they are for your consideration.

BING CROSBY: PHILCO RADIO TIME

Lionel Pairpont

Published by International Crosby Circle

In recent issues we have striven to give you a listing of the various radio programs which presented Bing's voice to the world; now, from England,

comes the definitive volume on all of the Philco Radio Time programs, giving the date of the program, the guest stars, where produced and by whom, and naming all of the music and skits contained in the program. Notes on each program strive to identify every commercial recording resulting from the program, whether recordings of the entire show (such as Totems) or individual songs (such as Windmill Records "My Cynthia's In Love). Reading the write-up on each program is the next-best thing to hearing the show!!

This is a great labor of love on the part of the author. Untold hours of listening and note taking are represented here! Bravo for Lionel Pairpont!!! and Bravo for the ICC for publishing it, and making it available to all those fortunate enough to be able to buy a copy!!!!

BOB HOPE: POPTRAIT OF A SUPERSTAR

Charles Thompson

St. Martin's Press

Here is yet another book about Bob Hope, and while I am sure there will be little approaching a ground-swell of purchasers, it does provide a platform from which to

angle another look at Bing's career. Written by the same man whose status as "official biographer" seemed to be distasteful to Bing, this book seems to be less of a "cut-and-paste" job than the Crosby opus. This adoring book cannot be accepted as an unbiased look at Bob Hope, but perhaps this is the presentation that will best fit in at this time. Certainly, it treats Bob fairly, if somewhat overindulgently. There are copious references to Bing, but Thompson goes out of his way to state that Bing and Bob weren't really all that close. He'd like you to believe he was, however; maybe he was; however,-----

THE HOLLYWOOD MUSICAL

EVERY HOLLYWOOD MUSICAL FROM 1927 TO THE PRESENT DAY

Clive Hirschhorn

Crown Publishing Co., NY

This block-buster of a book places a burden of the purchaser - first, it is large in size, 10" by 13", with proportionate weight, and second, its initial cost is, at \$30.00,

a bit heavy for the person wanting light reading about the movies. It is beautifully printed, its color plates in the opening pages having so much promise that one is a trifle disappointed to discover that most of the early musicals were in gorgeous black and white! You won't have to search to find Bing's pictures, and the special appendices, indices, and tables at the back offer an area of digging for treasure too long missing from books like this. The body of the book is arranged in chronological order, so it is easy to compare Bing's efforts with contemporary products. Not a lap book, and definitely not one to take to bed with you for light reading!.

Now, for a couple of oldies that you can still find in the used book stores, and that will give you a slightly different look at Bing, albeit fleetingly:

KEN MURRAY'S LIFE ON A POGO STICK. Ken was footloose when he first came to Hollywood, and for a time he and Bing saw a lot of each other. Then, there's the late EDDIE CONDON'S "WE CALLED IT MUSIC". In this latter book, it's more the essence of the time and surroundings, rather than Crosby anecdotes, which are of most interest.

FROM 18278 THROUGH 19025, WAYNE L. MARTIN IDENTIFIES & DESCRIBES BING'S BLACK DECCAS

BING'S BLACK LABEL DECCAS Part 1: 18000-19000 Series

After a couple of side trips through the maze of Bing Crosby's earlier recordings, we now return to the label most closely associated with Bing. He recorded exclusively for Decca for over twenty years, and literally millions of his records came from the presses of this company.

As discussed in "Bing's Blue Label Deccas" (BINGANG, March 1980), the black label "popular" series came about as a result of wartime economics. Because of the shortage of shellac and manpower, it was no longer very profitable to market a record that sold for thirty-five cents, and all of the record companies drastically reduced the number of releases on their cheaper labels--especially those by their star performers. The freezing of prices by the Office of Price Administration prevented the companies from raising their prices, but it did not prevent them from using their higher-priced series.

One of the more expensive series (fifty cents) in Decca's line was the 18000 red label series, previously reserved for items that Decca, for one reason or another, considered to be "special." When the decision was made to feature such artists as Bing Crosby on this label, the deep red labels with "Decca" printed in block letters were replaced with black labels bearing the company name in an attractive script. The first Crosby record issued on the new label was "Wait 'til the Sun Shines, Nellie" and "Lily of Laguna," both with Mary Martin (Dec. 18278), and the first album produced was the Holiday Inn set (A-306).

The black "popular" series was destined to be short-lived. Because of the higher cost of making records after the strike by the American Federation of Musicians was settled, Decca turned to an even higher-priced series, the "personality" group. This series will be discussed when its contents are listed in future articles.

Several of Bing's very popular recordings were originally released in the 18000 series, but the most famous record of all in this group is "White Christmas" (Dec. 18429), recorded on May 29, 1942. The phenomenal sales of this record all over the world eventually caused the deterioration of the metal matrix of the master, and since there was no usable alternate take available to mold a new matrix, the song was re-recorded in 1947 with the same accompanists and arrangement used previously. All copies of Dec. 18429 contain the original recording. The "personality" reissue (Dec. 23778) is from either the original master or the remake, depending upon when it was pressed. Decca has not reissued the original version either on LP's or 45's. There are several other recordings in this series which involve the use of more than one master, such as "Too-Ra-Loo-Ra-Loo-Rai" and "If I Loved You."

Most of the issues in the 18000 run were new recordings, but there were some reissues from the blue Deccas, mostly in album sets. Crosby recordings in the 19000 group consist of two albums of Hawaiian music borrowed from the blue label. In the alphabetical list to follow, all the blue Decca reissues are identified by a "1" in parentheses after the title: (1). Composer and film information have been omitted in these entries.

In Canada the records released in the U. S. 18000 group were pressed in a 10000 series with a deep blue-purple label. The Decca logo was printed in block letters similar to those used on the old U. S. blue label. Why this particular group was singled out for a special numerical series is unknown, as other Canadian issues carried the same numbers as their U. S. counterparts. Perhaps it had something to do with the pricing of the discs. The U. S. 18000 numbers are printed in parentheses on the labels under the Canadian numbers. Masters and takes are exactly the same as those used in the United States. A list of these records and their U. S. equivalents is provided at the end of this article.

In returning to the Decca listings, it is necessary to continue the same format as used for the blue label discography, meaning that no LP reissues are covered, and that unissued recordings or takes are not included. These will be listed in future articles dealing with those subjects.

Abbreviations used are "Dec." for Decca, "J.S.T." for the John Scott Trotter Orchestra, and "V.Y." for orchestra conducted by Victor Young.

As always, comments, corrections and suggestions concerning this discographical series are welcome. Write to Wayne L. Martin, 435 South Holmes Avenue, Kirkwood, MO 63122, U. S. A.

ALPHABETICAL LIST OF 18000-19000 DECCA SERIES

- ABRAHAM (Berlin) (Film: Holiday Inn) Ken Darby Singers, J. S. T. DLA-3010-A, 5-29-42. Dec. 18425 (A-306), R: Easter Parade.
- ADESTE FIDELIS (Wade-Oakley) In English and Latin. Max Terr's Mixed Chorus, J.S.T. L-3025-A, 6-8-42. Dec. 18510 (A-403), R: Silent Night, Holy Night.
- AIN'T GOT A DIME TO MY NAME (Van Heusen - Burke) (Film: Road to Morocco) Vic Schoen O. L-3031-A, 6-10-42. Dec. 18514, R: Road to Morocco.
- ALL OF MY LIFE (Berlin) J.S.T. L-3726-A, 1-21-45. Dec. 18658, R: Friend of Yours, A.
- ALOHA KUU IPO ALOHA (1) Dick McIntire & Harmony Hawaiians. DLA-2015-A, 7-1-40. Dec. 19020 (A-460), R: Paradise Isle.

ALOHA OE (1) Dick McIntire & Harmony Hawaiians. DLA-453-A, 7-23-36. Dec. 19016 (A-460), R: Song of the Islands.

AMOR (Ruiz-Skylar) J.S.T. L-3317-A, 2-17-44. Dec. 18608, R: Long Ago (And Far Away).

AREN'T YOU GLAD YOU'RE YOU? (Van Heusen - Burke) (Film: The Bells of St. Mary's) J.S.T. L-3961-A, 9-10-45. Dec. 18720 (A-410), R: In the Land of Beginning Again.

AVE MARIA (Schubert) Choir, V.Y. L-3903-A, 7-30-45. Dec. 18705 (A-405), R: Home Sweet Home.

BE CAREFUL, IT'S MY HEART (Berlin) (Film: Holiday Inn) J.S.T. DLA-3015-A, 6-1-42. Dec. 18424 (A-306), R: Happy Holiday.

BE HONEST WITH ME (1) J.S.T. 8. DLA-2401-A, 5-23-41. Dec. 18767 (A-417), R: Goodbye, Little Darlin', Goodbye.

BEAUTIFUL DREAMER (1) J.S.T. DLA-1967-B, 3-22-40. Dec. 18802 (A-440), R: Sweetly She Sleeps, My Alice Fair.

BEAUTIFUL LOVE (Young - Van Alstyne - Gillespie-King) V.Y. L-3473-A, 7-24-44. Dec. 18735, R: Symphony.

BEGIN THE BEGUINE (Porter) J.S.T. L-3411-A, 5-3-44. Dec. 18898, R: September Song.

BELLS OF ST. MARY'S, THE (Adams-Furber) (Film: The Bells of St. Mary's) J.S.T. L-3962-A, 9-10-45. Dec. 18721 (A-410), R: I'll Take You Home Again, Kathleen.

BLUE HAWAII (1) Lani McIntire & Hawaiians. DLA-723-A, 2-23-37. Dec. 19018 (A-460), R: Sweet Leilani.

BOMBARDIER SONG, THE (Rodgers-Hart) Music Maids & Hal Hopper, J.S.T. DLA-3012-A, 6-1-42. Dec. 18432, R: My Great, Great Grandfather.

CAMPTOWN RACES, DE (1) King's Men, V.Y. DLA-2259-A, 12-9-40. Dec. 18803 (A-440), R: My Old Kentucky Home.

CLOSE AS PAGES IN A BOOK (Romberg-Fields) J.S.T. L-3802-A, 4-18-45. Dec. 18686, R: If I Loved You.

CONSTANTLY (Van Heusen-Burke) (Film: Road to Morocco) J.S.T. L-3035-A, 6-12-42. Dec. 18513, R: Moonlight Becomes You.

DANCING UNDER THE STARS (1) Lani McIntire & Hawaiians. DLA-906-A, 9-11-37. Dec. 19019 (A-460), R: Palace in Paradise.

DANNY BOY (LONDONDERRY AIR) (Adapted Weatherly) J.S.T. DLA-2504-A, 7-5-41. Dec. 18570 (A-403), R: I'll Be Home for Christmas.

DARLING, JE VOUS AIME BEAUCOUP (Sosenko) V.Y. DLA-2540-A, 7-14-41. Dec. 18531, R: I Wonder What's Become of Sally.

DAY AFTER FOREVER, THE (Van Heusen-Burke) (Film: Going My Way) J.S.T. L-3308-A, 2-7-44. Dec. 18580, R: It Could Happen to You. Dec. 18704 (A-405), R: Too-Ra-Loo-Ra-Loo-Rai.

DAY BY DAY (Weston-Stordahl-Cahn) Mel Torme Mel-Tones & instrumental trio. L-3965-A, 9-13-45. Dec. 18746, R: Prove It by the Things You Do.

EAGLE AND ME, THE (Arlen-Harburg) Mixed chorus, Camarata O. W-72428-E, 10-13-44; or W-72578-A, 11-24-44. Dec. 18635, R: Evelina.

EARLY AMERICAN (Van Heusen-Burke) Jud Conlon's Rhythmaires, J.S.T. L-3749-A, 3-3-45. Dec. 18912, R: Iowa.

EASTER PARADE (Berlin) (Film: Holiday Inn) J.S.T. DLA-3013-A, 6-1-42. Dec. 18425 (A-306), R: Abraham.

EVELINA (Arlen-Harburg) Camarata O. W-72427-A or W-72579-A, 10-13-44 (Second master is a re-plating of the first, not a different take.) Dec. 18635, R: Eagle and Me, The.

FAITH OF OUR FATHERS (Hemy-Walton-Faber) Max Terr's Mixed Chorus, J.S.T. L-3027-A, 6-8-42. Dec. 18511 (A-403), R: God Rest Ye Merry, Gentlemen.

FRIEND OF YOURS, A (Van Heusen-Burke) J.S.T. L-3463-A, 7-19-44. Dec. 18658, R: All of My Life.

GIRL OF MY DREAMS (1) J.S.T. DLA-1768-A, 6-9-39. Dec. 18866, R: Remember Me?

GOD REST YE MERRY, GENTLEMEN (Trad.) Max Terr's Mixed Chorus; J.S.T. L-3028-A, 6-8-42. Dec. 18511 (A-403), R: Faith of Our Fathers.

GOING MY WAY (Van Heusen-Burke) (Film: Going My Way) J.S.T. L-3309-A, 2-7-44. Dec. 18597 (A-405), R: Swinging on a Star.

GOODBYE, LITTLE DARLIN', GOODBYE (1) J.S.T. 8. DLA-2402-A & B, 5-23-41. Dec. 18767 (A-417), R: Be Honest with Me.

GOT THE MOON IN MY POCKET (Van Heusen - Burke) J.S.T. DLA-2948-A, 3-16-42. Dec. 18354, R: Just Plain Lonesome.

HAPPY HOLIDAY (Berlin) (Film: Holiday Inn) Music Maids & Hal Hopper, J.S.T. DLA-3014-A, 6-1-42. Dec. 18424 (A-306), R: Be Careful, It's My Heart.

HAWAIIAN PARADISE (1) Dick McIntire & Harmony Hawaiians. DLA-523-A, 8-4-36. Dec. 19017 (A-460), R: South Sea Island Magic.

HOME SWEET HOME (Bishop-Payne) Choir, V.Y. L-3902-A, 7-30-45. Dec. 18705 (A-405), R: Ave Maria.

I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR (1) J.S.T. DLA-1968-A, 3-22-40. Dec. 18801 (A-440), R: Nell and I.

I LOVE YOU (Grieg-Wright-Forrest) J.S.T. L-3706-A, 12-15-44. Dec. 18846, R: They Say It's Wonderful.

I LOVE YOU (Porter) J.S.T. L-3314-A, 2-11-44. Dec. 18595, R: I'll Be Seeing You.

I ONLY WANT A BUDDY--NOT A SWEETHEART (1) V.Y. DLA-2313-A, 12-30-40. Dec. 18769 (A-417), R: I'm Thinking Tonight of My Blue Eyes.

I PROMISE YOU (Arlen-Mercer) (Film: Here Come the Waves) J.S.T. L-3705-A, 12-15-44. Dec. 18644, R: Let's Take the Long Way Home.

I WANT MY MAMA (MAMA YO QUIERO) (Paiva-Stillman-Torre-Jararaca) Woody Herman Woodchoppers. DLA-2827-A, 1-18-42. Dec. 18316, R: I'm Thinking Tonight of My Blue Eyes.

I WONDER WHAT'S BECOME OF SALLY (Ager - Yellen) J.S.T. DLA-2444-A, 6-16-41. Dec. 18531, R: Darling Je Vous Aime Beaucoup.

I'D RATHER BE ME (Coslow - Bernard - Cherkose) J.S.T. L-3724-A, 1-21-45. Dec. 18690, R: On the Atchison, Topeka and the Santa Fe.

IF I LOVED YOU (Rodgers-Hammerstein) J.S.T. L-3801-A, 4-18-45; or L-4735-A, 12-24-47. Dec. 18686, R: Close as Pages in a Book.

IF YOU PLEASE (Van Heusen-Burke) (Film: Dixie) Ken Darby Singers; recorded during Petrillo ban. L-3173-A, 7-2-43. Dec. 18561, R: Sunday, Monday or Always.

I'LL BE HOME FOR CHRISTMAS (Kent-Ram-Gannon) J.S.T. L-3203-A, 10-1-43. Dec. 18570 (A-403), R: Danny Boy.

I'LL BE SEEING YOU (Fain-Kahal) J.S.T. L-3318-A, 2-17-44. Dec. 18595, R: I Love You (Porter).

I'LL CAPTURE YOUR HEART (Berlin) (Film: Holiday Inn) Fred Astaire, Margaret Lenhart, Bob Crosby O. DLA-2996-A, 5-27-42. Dec. 18427 (A-306), R: Lazy.

I'LL REMEMBER APRIL (DePaul - Raye- Johnston) J.S.T. L-3455-A, 7-7-44. Dec. 18621, R: Too-Ra-Loo-Ra-Loo-Rai.

I'LL TAKE YOU HOME AGAIN, KATHLEEN (Westendorf) J.S.T. L-3898-A, 7-17-45. Dec. 18721 (A-410), R: Bells of St. Mary's, The.

I'M THINKING TONIGHT OF MY BLUE EYES (Carter) Woody Herman Woodchoppers. DLA-2829-A, 1-18-42. Dec. 18316, R: I Want My Mama; Dec. 18769 (A-417), R: I Only Want a Buddy...

IN THE LAND OF BEGINNING AGAIN (Meyer - Clarke)
(Film: The Bells of St. Mary's) J.S.T. L-3960-A, 9-10-45. Dec. 18720 (A-410), R: Aren't You Glad You're You?

IOWA (Willson) J.S.T. L-3458-A, 7-17-44. Dec. 18912, R: Early American.

IT COULD HAPPEN TO YOU (Van Heusen-Burke) J.S.T. L-3273-A, 12-29-43. Dec. 18580, R: Day After Forever, The.

IT MAKES NO DIFFERENCE NOW (1) Bob Crosby O. DLA-2275-A & B, 12-16-40. Dec. 18766 (A-417), R: San Antonio Rose.

IT'S ANYBODY'S SPRING (Van Heusen-Burke) (Film: Road to Utopia) J.S.T. L-3460-A, 7-17-44. Dec. 18743 (A-423), R: Welcome to My Dreams.

IT'S BEEN A LONG, LONG TIME (Styne - Cahn) Les Paul Trio. L-3889-A, 7-12-45. Dec. 18708, R: Whose Dream Are You?

I'VE GOT PLENTY TO BE THANKFUL FOR (Berlin) (Film: Holiday Inn) Bob Crosby O. DLA-2991-A, 5-25-42. Dec. 18426 (A-306), R: Song of Freedom.

JEANIE WITH THE LIGHT BROWN HAIR
See: I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR

JUNE COMES AROUND EVERY YEAR (Arlen-Mercer) (Film: Out of This World) Girls' Octet, J.S.T. L-3693-A, 12-11-44. Dec. 18675, R: Out of This World.

JUST MY LUCK (Van Heusen-Burke) Jay Blackton O. W-73297-A, 1-22-46. Dec. 18860, R: You May Not Love Me.

JUST ONE OF THOSE THINGS (Porter) J.S.T. L-3725-A, 1-21-45. Dec. 18887, R: Night & Day.

JUST PLAIN LONESOME (Van Heusen-Burke) J.S.T. DLA-2949-A, 3-16-42. Dec. 18354, R: Got the Moon in My Pocket.

LAZY (Berlin) (Film: Holiday Inn) Bob Crosby O. DLA-2989-B, 5-25-42. Dec. 18427 (A-306), R: I'll Capture Your Heart.

LET'S START THE NEW YEAR RIGHT (Berlin) (Film: Holiday Inn) Bob Crosby O. DLA-2990-A, 5-25-42. Dec. 18429 (A-306 & A-403), R: White Christmas.

LET'S TAKE THE LONG WAY HOME (Arlen-Mercer) (Film: Here Come the Waves) J.S.T. L-3678-A, 12-4-44. Dec. 18644, R: I Promise You.

LIKE SOMEONE IN LOVE (Van Heusen-Burke) J.S.T. L-3410-A, 5-3-44. Dec. 18640, R: Sleigh Ride in July.

LILY OF LAGUNA (Stuart-Fio Rito-Webster) Mary Martin, J.S.T. DLA-2946-A, 3-13-42. Dec. 18278, R: Wait 'til the Sun Shines, Nellie.

LITTLE ANGEL (1) Harry Owens & Royal Hawaiian Hotel O. DLA-1211-A, 4-13-38. Dec. 19022 (A-461), R: Sweet Hawaiian Chimes.

LONDONDERRY AIR
See: DANNY BOY

LONG AGO (AND FAR AWAY) (Kern-I. Gershwin) J.S.T. L-3409-A, 5-3-44. Dec. 18608, R: Amor.

MAMA YO QUIERO
See: I WANT MY MAMA

MARY'S A GRAND OLD NAME (Cohan) J.S.T. DLA-2446-A, 6-16-41. Dec. 18360, R: Waltz of Memory, The.

MOONLIGHT BECOMES YOU (Van Heusen-Burke) (Film: Road to Morocco) J.S.T. L-3034-A, 6-12-42. Dec. 18513, R: Constantly.

MORE AND MORE (Kern-Harburg) J.S.T. L-3694-A & B, 12-11-44. Dec. 18649, R: Strange Music.

MY GREAT, GREAT GRANDFATHER (Fisher-Garman) Chorus, J.S.T. L-3032-A, 6-12-42. Dec. 18432, R: Bombardier Song, The.

MY ISLE OF GOLDEN DREAMS (1) Dick McIntire & Harmony Hawaiians) DLA-1775-A, 6-13-39. Dec. 19023 (A-461), R: To You, Sweetheart, Aloha.

MY OLD KENTUCKY HOME (1) King's Men, V.Y. DLA-2261-A & B, 12-9-40. Dec. 18803 (A-440), R: Camptown Races, De.

NELL AND I (Foster) J.S.T. DLA-2503-A, 7-5-41. Dec. 18801 (A-440), R: I Dream of Jeanie...

NEW SAN ANTONIO ROSE

See: SAN ANTONIO ROSE

NIGHT AND DAY (Porter) J.S.T. L-3316-A, 2-11-44. Dec. 18887, R: Just One of Those Things.

NOBODY'S DARLIN' BUT MINE (Davis) V.Y. DLA-2844-A, 1-26-42. Dec. 18391, R: When the White Azaleas Start Blooming; Dec. 18770 (A-417), R: Walking the Floor Over You.

O COME ALL YE FAITHFUL
See: ADESTE FIDELIS

OH! WHAT A BEAUTIFUL MORNING (Rodgers-Hammerstein) Trudy Erwin, Sportsmen Glee Club; recorded during Petrillo ban. L-3182-A, 8-23-43. Dec. 18564, R: People Will Say We're in Love.

OLD BLACK JOE (Foster) J.S.T. DLA-2445-A, 6-16-41. Dec. 18804 (A-440), R: Swanee River.

OLD FOLKS AT HOME
See: SWANEE RIVER

ON THE ATCHISON, TOPEKA AND THE SANTA FE (Warren-Mercer) Six Hits and a Miss, J.S.T. L-3320-A, 2-17-44. Dec. 18690, R: I'd Rather Be Me.

OUT OF THIS WORLD (Arlen-Mercer) (Film: Out of This World) J.S.T. L-3679-A, 12-4-44. Dec. 18675, R: June Comes Around Every Year.

PALACE IN PARADISE (1) Lani McIntire & Hawaiians. DLA-907-B, 9-11-37. Dec. 19019 (A-460), R: Dancing Under the Stars.

PARADISE ISLE (1) Paradise Island Trio. DLA-2061-A, 7-20-40. Dec. 19020 (A-460), R: Aloha Kuu Ipo Aloha.

PEOPLE WILL SAY WE'RE IN LOVE (Rodgers - Hammerstein) Trudy Erwin, Sportsmen Glee Club; recorded during Petrillo ban. L-3181-A, 8-23-43. Dec. 18564, R: Oh! What a Beautiful Morning.

PERSONALITY (Van Heusen-Burke) (Film: Road to Utopia) Eddie Condon O. W-73280-A, 1-16-46. Dec. 18790 (A-423), R: Would You?

POINCIANA (SONG OF THE TREE) (Simon-Bernier) J.S.T. L-3202-A, 10-1-43. Dec. 18586, R: San Fernando Valley.

PROVE IT BY THE THINGS YOU DO (Roberts - Fisher) Mel Torme Mel-Tones & instrumental trio. L-3966-A, 9-13-45. Dec. 18746, R: Day by Day.

REMEMBER HAWAII (1) Dick McIntire & Harmony Hawaiians. DLA-2833-A, 1-19-42. Dec. 19025 (A-461), R: Sing Me a Song of the Islands.

REMEMBER ME? (1) J. S. T. DLA-942-A, 9-20-37. Dec. 18866, R: Girl of My Dreams.

RIDIN' DOWN THE CANYON (1) V.Y. DLA-2516-A, 7-8-41. Dec. 18768 (A-417), R: You Are My Sunshine.

ROAD TO MOROCCO (Van Heusen-Burke) (Film: Road to Morocco) Vic Schoen O. L-3030-A, 6-10-42. Dec. 18514, R: Ain't Got a Dime to My Name.

SAIL ALONG, SILV'RY MOON (1) Lani McIntire & Hawaiians. DLA-909-B, 9-11-37. Dec. 19021 (A-461), R: When You Dream About Hawaii.

SAN ANTONIO ROSE (1) Bob Crosby O. DLA-2274-A, 12-16-40. Dec. 18766 (A-417), R: It Makes No Difference Now.

SAN FERNANDO VALLEY (Jenkins) J.S.T. L-3275-A, 12-29-43. Dec. 18586, R: Poinciana.

SEPTEMBER SONG (Weill-Anderson) J.S.T. L-3274-A, 12-29-43. Dec. 18898, R: Begin the Beguine.

SILENT NIGHT, HOLY NIGHT (Gruber-Mohr) Max Terr's Mixed Chorus, J.S.T. L-3026-A, 6-8-42. Dec. 18510 (A-403), R: Adeste Fidelis.

SING ME A SONG OF THE ISLANDS (1) Dick McIntire & Harmony Hawaiians. DLA-2830-A, 1-19-42. Dec. 19025 (A-461), R: Remember Hawaii.

SLEIGH RIDE IN JULY (Van Heusen-Burke) J.S.T. L-3462-A, 7-19-44. Dec. 18640, R: Like Someone in Love.

SONG OF FREEDOM (Berlin) (Film: Holiday Inn) Ken Darby Singers, J.S.T. DLA-3011-A, 5-29-42. Dec. 18426 (A-306), R: I've Got Plenty to be Thankful for.

SONG OF OLD HAWAII, A (1) Dick McIntire & Harmony Hawaiians. DLA-2014-A, 7-1-40. Dec. 19024 (A-461), R: Trade Winds.

SONG OF THE ISLANDS (1) Dick McIntire & Harmony Hawaiians. DLA-452-A, 7-23-36. Dec. 19016 (A-460), R: Aloha Oe.

SOUTH SEA ISLAND MAGIC (1) Dick McIntire & Harmony Hawaiians. DLA-522-A, 8-4-36. Dec. 19017 (A-460), R: Hawaiian Paradise.

STRANGE MUSIC (Grieg-Wright-Forrest) J.S.T. L-3692-A, 12-11-44. Dec. 18649, R: More and More.

SUNDAY, MONDAY, OR ALWAYS (Van Heusen-Burke) (Film: Dixie) Ken Darby Singers; recorded during Petrillo ban. L-3172-A, 7-2-43. Dec. 18561, R: If You Please.

SWANEE RIVER (OLD FOLKS AT HOME) (1) Crinoline Choir, Georgie Stoll O. DLA-96-A, 2-21-35. Dec. 18804 (A-440), R: Old Black Joe.

SWEET HAWAIIAN CHIMES (1) Harry Owens & Royal Hawaiian Hotel O. DLA-1210-A, 4-13-38. Dec. 19022 (A-461), R: Little Angel.

SWEET LEILANI (1) Lani McIntire & Hawaiians. DLA-722-B, 2-23-37. Dec. 19018 (A-460), R: Blue Hawaii.

SWEETLY SHE SLEEPS, MY ALICE FAIR (Foster) J.S.T. DLA-2442-A, 6-16-41. Dec. 18802 (A-440), R: Beautiful Dreamer.

SWINGING ON A STAR (Van Heusen-Burke) (Film: Going My Way) Williams Bros. Qt., J.S.T. L-3307-A, 2-7-44. Dec. 18597 (A-405), R: Going My Way.

SYMPHONY (Alstone - Lawrence - Bernstein-Tabet) V. Y. L-3968-A, 9-14-45. Dec. 18735, R: Beautiful Love.

THESE FOOLISH THINGS (REMIND ME OF YOU) Strachey - Marvell) J.S.T. L-3707-A, 12-15-44. Dec. 18829, R: They Say It's Wonderful.

THEY SAY IT'S WONDERFUL (Berlin) Jay Blackton O. W-73299-A, 1-22-46. Dec. 18829, R: These Foolish Things; Dec. 18846, R: I Love You (Grieg).

TO YOU, SWEETHEART, ALOHA (1) Dick McIntire & Harmony Hawaiians. DLA-1774-A, 6-13-39. Dec. 19023 (A-461), R: My Isle of Golden Dreams.

TOO-RA-LOO-RA-LOO-RAL (Shannon) (Film: Going My Way) J.S.T. L-3456-A, 7-7-44; or L-3895-A, 7-17-45. Dec. 18621 (first master), R: I'll Remember April; Dec. 18704 (A-405) (second master), R: Day After Forever, The.

TRADE WINDS (1) Dick McIntire & Harmony Hawaiians. DLA-2013-A, 7-1-40. Dec. 19024 (A-461), R: Song of Old Hawaii, A.

WAIT 'TIL THE SUN SHINES, NELLIE (Von Tilzer-Sterling) (Film: Birth of the Blues) Mary Martin, J.S.T. DLA-2947-A, 3-13-42. Dec. 18278, R: Lily of Laguna.

WALKING THE FLOOR OVER YOU (Tubb) Bob Crosby's Bob Cats. DLA-2999-A, 5-27-42. Dec. 18371, R: When My Dream Boat Comes Home; Dec. 18770 (A-417), R: Nobody's Darlin' But Mine.

WALTZ OF MEMORY, THE (Norman-Burger) J.S.T. DLA-2950-A, 3-16-42. Dec. 18360, R: Mary's a Grand Old Name.

WELCOME TO MY DREAMS (Van Heusen-Burke) (Film: Road to Utopia) J.S.T. L-3459-A, 7-17-44. Dec. 18743 (A-423), R: It's Anybody's Spring.

WHEN MY DREAMBOAT COMES HOME (Franklin - Friend) Bob Crosby's Bob Cats. DLA-2998-A, 5-27-42. Dec. 18371, R: Walking the Floor Over You.

WHEN THE WHITE AZALEAS START BLOOMING (Miller) V.Y. DLA-2845-A, 1-26-42. Dec. 18391, R: Nobody's Darlin' But Mine.

WHEN YOU DREAM ABOUT HAWAII (1) Lani McIntire & Hawaiians. DLA-908-B, 9-11-37. Dec. 19021 (A-461), R: Sail Along, Silv'ry Moon.

WHITE CHRISTMAS (Berlin) (Film: Holiday Inn) Ken Darby Singers, J.S.T. DLA-3009-B, 5-29-42. Dec. 18429 (A-306 & A-403), R: Let's Start the New Year Right.

WHOSE DREAM ARE YOU? (Willson) Les Paul Trio. L-3890-A, 7-12-45. Dec. 18708, R: It's Been a Long, Long Time.

WOULD YOU? (Van Heusen-Burke) (Film: Road to Utopia) J.S.T. L-3464-A, 7-19-44. Dec. 18790 (A-423), R: Personality.

YOU ARE MY SUNSHINE (1) V.Y. DLA-2515-A, 7-8-41. Dec. 18768 (A-417), R: Ridin' Down the Canyon.

YOU MAY NOT LOVE ME (Van Heusen-Burke) Jay Blackton O. W-73298-A, 1-22-46. Dec. 18860, R: Just My Luck.



NUMERICAL LIST OF 18000-19000 DECCA SERIES

18278--Lily of Laguna/Wait 'til the Sun Shines,
Nellie
18316--I Want My Mama/I'm Thinking Tonight of My
Blue Eyes
18354--Got the Moon in My Pocket/Just Plain Lone-
some
18360--Mary's a Grand Old Name/The Waltz of Mem-
ory
18371--When My Dreamboat Comes Home/Walking the
Floor Over You
18391--Nobody's Darlin' But Mine/When the White
Azaleas Start Blooming
18424--Be Careful, It's My Heart/Happy Holiday
18425--Abraham/Easter Parade
18426--I've Got Plenty to Be Thankful for/Song
of Freedom
18427--I'll Capture Your Heart/Lazy
18429--Let's Start the New Year Right/White
Christmas
18432--The Bombardier Song/My Great, Great
Grandfather
18510--Adeste Fidelis/Silent Night, Holy Night
18511--Faith of Our Fathers/God Rest Ye Merry,
Gentlemen
18513--Constantly/Moonlight Becomes You
18514--Ain't Got a Dime to My Name/Road to Mor-
occo
18531--Darling, Je Vous Aime Beaucoup/I Wonder
What's Become of Sally
18561--If You Please/Sunday, Monday, or Always
18564--Oh! What a Beautiful Morning/People Will
Say We're in Love
18570--I'll Be Home for Christmas/Danny Boy
18580--The Day After Forever/It Could Happen to
You
18586--Poinciana/San Fernando Valley
18595--I'll Be Seeing You/I Love You (Porter)
18597--Going My Way/Swinging on a Star
18608--Amor/Long Ago (And Far Away)
18621--I'll Remember April/Too-Ra-Loo-Ra-Loo-Ral
18635--The Eagle and Me/Evelina
18640--Like Someone in Love/Sleigh Ride in July
18644--I Promise You/Let's Take the Long Way
Home
18649--More and More/Strange Music
18658--All of My Life/A Friend of Yours
18675--June Comes Around Every Year/Out of This
World
18686--Close as Pages in a Book/If I Loved You
18690--I'd Rather Be Me/On the Atchison, Topeka
and the Santa Fe
18704--The Day After Forever/Too-Ra-Loo-Ra-Loo-
Ral
18705--Ave Maria/Home Sweet Home
18708--It's Been a Long, Long Time/Whose Dream
Are You?
18720--Aren't You Glad You're You?/In the Land
of Beginning Again
18721--The Bells of St. Mary's/I'll Take You Home
Again, Kathleen
18735--Beautiful Love/Symphony
18743--It's Anybody's Spring/Welcome to My
Dreams
18746--Day by Day/Prove It by the Things You Do
18766--It Makes No Difference Now/San Antonio
Rose
18767--Be Honest with Me/Goodbye, Little Dar-
lin', Goodbye
18768--Ridin' Down the Canyon/You Are My Sun-
shine
18769--I Only Want a Buddy--Not a Sweetheart/
I'm Thinking Tonight of My Blue Eyes
18770--Nobody's Darlin' But Mine/Walking the
Floor Over You
18790--Personality/Would You?
18801--I Dream of Jeanie with the Light Brown
Hair/Nell and I

18802--Beautiful Dreamer/Sweetly She Sleeps, My
Alice Fair
18803--De Camptown Races/My Old Kentucky Home
18804--Swanee River/Old Black Joe
18829--These Foolish Things/They Say It's Won-
derful
18846--I Love You (Grieg)/They Say It's Wonder-
ful
18860--Just My Luck/You May Not Love Me
18866--Girl of My Dreams/Remember Me?
18887--Just One of Those Things/Night and Day
18898--Begin the Beguine/September Song
18912--Early American/Iowa
19016--Song of the Islands/Aloha Oe
19017--South Sea Island Magic/Hawaiian Paradise
19018--Sweet Leilani/Blue Hawaii
19019--Dancing Under the Stars/Palace in Para-
dise
19020--Aloha Kuu Ipo Aloha/Paradise Isle
19021--When You Dream About Hawaii/Sail Along,
Silv'ry Moon
19022--Sweet Hawaiian Chimes/Little Angel
19023--To You, Sweetheart, Aloha/My Isle of
Golden Dreams
19024--Trade Winds/A Song of Old Hawaii
19025--Sing Me a Song of the Islands/Remember
Hawaii

DECCA 10,000 SERIES (CANADA--BLUE LABEL)

10003--See 18316	10204--See 18635
10016--See 18354	10209--See 18640
10021--See 18360	10214--See 18644
10031--See 18391	10220--See 18649
10036--See 18371	10225--See 18658
10042--See 18432	10238--See 18675
10060--See 18424	10243--See 18686
10061--See 18425	10244--See 18690
10062--See 18426	10257--See 18708
10063--See 18427	10260--See 18704
10065--See 18429	10261--See 18705
10087--See 18513	10269--See 18720
10088--See 18514	10271--See 18721
10089--See 18511	10276--See 18735
10100--See 18531	10281--See 18743
10127--See 18561	10283--See 18746
10139--See 18564	10299--See 18766
10145--See 18570	10300--See 18767
10160--See 18586	10301--See 18768
10168--See 18595	10302--See 18769
10170--See 18597	10303--See 18770
10171--See 18580	10304--See 18790
10184--See 18608	10319--See 18829
10193--See 18621	

DECCA 18000-19000 SERIES ALBUM SETS

A-306--Holiday Inn. Dec. 18424 thru 18427 &
18429 [18428 is not by Bing].
A-403--Merry Christmas. Dec. 18429, 18510,
18511, 18570, also 23281, Jingle
Bells/Santa Claus Is Coming to Town
A-405--Going My Way. Dec. 18597, 18704, 18705.
A-410--The Bells of St. Mary's. Dec. 18720,
18721.
A-417--Don't Fence Me In. Dec. 18766 thru
18770, also 23484, Don't Fence Me
In/Pistol Packin' Mama.
A-423--Road to Utopia. Dec. 18743, 18790, also
40000, Put It There, Pal/Road to Mor-
occo (with Bob Hope).
A-440--Stephen Foster Songs. Dec. 18801 thru
18804.
A-460--Favorite Hawaiian Songs, Vol. 1. Dec.
19016 thru 19020. [This album number
was later used for records in the
25000 series--same selections.]
A-461--Favorite Hawaiian Songs, Vol. 2. Dec.
19021 thru 19025. [This album number
was later used for records in the
25000 series--same selections.]

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DECCA'S BRUNSWICK MASTERS

A couple of readers have asked for more information concerning the acquisition of some of Bing's Brunswick masters by Decca Records (See BINGANG, Oct. 1980). They want to know why Decca was entitled to these masters and on what basis the masters were divided between Decca and Columbia. It has not been easy to dig up this information. A letter to MCA, Decca's successor, went unanswered, but a letter to Columbia Records brought a reply from Ms. Martine S. Vincas, Manager of the CBS Records Archives. Her letter follows:

"Here is a little history of Brunswick, at the point that Warner Bros. entered the picture:

"In 1929, the Brunswick-Balke-Collender Company sold its record business to Warner Bros.

"In 1931, the American Record Corporation bought the physical assets of the Warner Bros. record business, but did not buy the Brunswick trademark or ownership to its masters; instead, it entered into a licensing arrangement with Warner Bros. for the use of the Brunswick label and their masters recorded prior to 1931. The licensing arrangement also allowed the American Record Corporation to record new material and release it on the Brunswick label.

"In 1934, American Decca bought the Brunswick label rights and ownership of material recorded prior to 1931 from Warner Bros. However, the American Record Corporation retained the rights to use the label and material as before except that the licensing arrangement was with American Decca.

"In 1941, the use of label rights ran out, I believe due to the failure to sell a specified number of records per year. The rights to pre-1931 masters reverted to Decca. Columbia still retained the masters recorded after 1931.

"Hope this helps."

It certainly does, Ms. Vincas. We need only add that as far as Bing Crosby is concerned, Decca received the 19 masters recorded for Warner Bros. between March 30, 1931 and November

23, 1931. Columbia received the remainder of his Brunswicks, recorded for the American Record Corporation between December 31, 1931 and July 5, 1934.

VICTOR'S MASTER PREFIXES

At least one reader has been puzzled by the discrepancies in the letter prefixes of masters recorded by the Victor Company as listed in the various Crosby discographies. Both the Road to Bing Crosby discography and Bishop and Bassett's Bing--Just for the Record show the master numbers prefixed by "A," whether the record is 10-inch or 12-inch. However, Rust's Complete Entertainment Discography and the discography printed in the last issue of BINGANG show a "BVE" prefix for 10-inch records and a "CVE" prefix for 12-inch records. In compiling BINGANG's discography, I followed Rust's example, because I knew that Victor invariably used an "A" for 7-inch masters, a "B" for 10-inch masters, and a "C" for 12-inch masters, even though the master numbers did not actually appear on the records. At that time, I did not know what the "A" was supposed to mean, as it appeared in the other discographies. Then I received the Winter, 1981, issue of the New Amberola Graphic. In that issue is an article entitled "The Victor Alphabet," which explains that the "A" prefixes were used in the United Kingdom to denote masters of American origin and were substituted for the original prefixes assigned by Victor. In my opinion, the original prefixes are to be preferred. For those interested, back issues of the Graphic can be obtained from its publisher, Martin Bryan, 37 Caledonia Street, St. Johnsbury, VT 05819. Specify issue 35 for the article mentioned. Cost is 85 cents, postpaid.

Incidentally, the "VE" part of the prefix indicates that the master was electrically recorded.

THE CASE OF THE CONFUSED CONQUERORS

So far, no reader has reported any ideas as to what is actually on Conqueror 9551, 9553, and 9557 (See BINGANG, Oct., 1980). It is difficult to describe the utter confusion in the listings of these records in the standard discographies. For example, if we combine the listings of the various "authorities," we find that Conqueror 9553 contained "Black Moonlight," "Blue Prelude," "Shadow Waltz," and "Sweet Georgia Brown." Maybe the couplings varied from one pressing to another. Maybe not. If you know anything about these, please let us know!

ADDITIONAL LP'S FEATURING BING CROSBY

Since the lists of LP reissues of Bing's pre-Decca recordings printed in the last two discographies were not complete, it would be an interesting project to locate and analyze as many of these as possible and print their contents in this magazine. Club member John R. Shaw has made us aware of the following excellent LP's containing early Crosby material:

Pelican LP-104, Soft Lights and Sweet Music: "My Pet" (Vic. BVE-43662-1), "Face the Music Medley, Pt. 1" (Br. BX-11416-B), "Muddy Water" (Vic. BVE-38143-3), "Wistful and Blue" (Vic. BVE-37285-4), "Lawd, You Made the Night Too Long" (Br. BX-11701-A), "I'm Hummin'--I'm Whistlin'--I'm Singin'" (Br. LA-181-B), "High Water" (Vic. CVE-43117-3), "Sunshine" (Vic. BVE-41688-3), "Rose of Mandalay" (Col. W-147546-3), "I'm in Love Again" (Vic. BVE-38394-3), "Street of Dreams" (Br. B-12706-A), and "Southern Medley" (Col. W-91791-1).

Clumsy Hatchetmen Maul Crosby's Memory In Crude Book

Beverly Hills.

Editor, *Variety*:

"Bing Crosby, The Hollow Man" (St. Martin's Press-\$13.95) just arrived in the mail. Like all such out of the nowhere biographies of those who have achieved preeminence in their fields this one attains immediate dullness by starting with the subject's less than interesting childhood, wending its way through his nonentity-ship and ultimately presenting his perfidy with the fascinating literary fluidity found only in the first volume of the Yellow Pages. There is probably a way of writing these sneering, finger-pointing bios with some measure of class, charm and technical skill but Messrs. Shepherd and Slatzer, unfortunately haven't hit on it.

It must have been a year ago that I received a telephone call from a man who introduced himself as Don Shepherd. After assuring himself that he'd hooked up with the right Carroll Carroll he said that he and Robert F. Slatzer were writing a biography of Bing Crosby.

"Does the world need another one?" I asked with all the naivete I could muster.

Merely Annoying

I was assured that the one they had in mind would be different. He asked if they could come and talk to me about my 10 year association with Bing in the "Kraft Music Hall."

"If you're planning a hatchet job, include me out" I said drawing on my years of attending Samuel Goldwyn films.

They didn't. They have included

information (and quoted extensively) from my book, "None of Your Business" now in paperback as "My Life With..."

The quotes didn't bother me since they were hardly pejorative except for the one which implied that I had cooperated on the book by saying, "Bing was doping the horses with a scratch sheet in his hand," Carroll told us. That's the Enquirer way. I never spoke to them about Bing or anyone else.

They also put an elliptical twist on some of the material they found in my book by saying that when Bing left the "Kraft Music Hall" he dropped me. He didn't. He couldn't. He was not my employer. I remained a member of J. Walter Thompson Company. In the same context they said that Bing took John Scott Trotter with him. He did not. They also created a fanciful spelling of the name Cal Kuhl. He was the original west coast producer of the "Kraft Music Hall," but left it before the end of the run.

I don't know what other researchical mess-ups there may be in the book. Such things are not important, merely annoying.

My only wish is that the authors of "Bing Crosby, The Hollow Man" had attacked him (if they had to) with the rapier deftness he deserved instead of hacking at him with a dull bread knife.

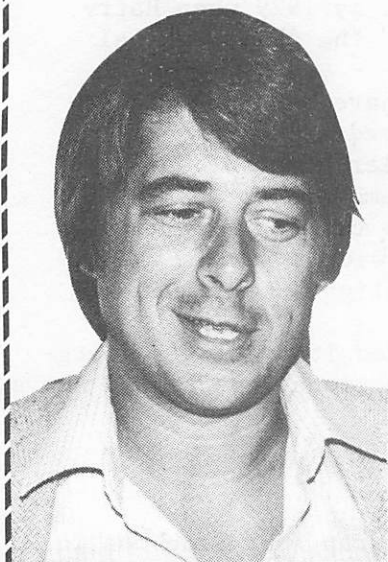
Bing was a one of a kind, an eccentric, colorful, complex, talented and flawed human being who might not have given the world the great legacy of entertainment he left it had he been otherwise.

Those who knew his dark side didn't need any card catalog of his behavioral aberration. They are a comparatively small group compared to the millions who still bask in the warm glow of his charisma and talent. They did not have to have the memory of him and their pleasure in what he left them diminished by this book.

—Carroll Carroll.

SONGS OF A SUNSHINE SALESMAN

GORDON VOGT



GORDON VOGT is no stranger to readers of BINGANG; he has long been a student of the Crosby scene, and when he becomes interested in a specific area, his research always results in a piece which makes you wonder "Why hasn't someone written about this before?" His material doesn't make for light reading, but it is thought provoking, and readers of this offering will do well to play and listen to the songs as they are referred to in the text.

Gordon writes: "This article....belongs to a tradition of journalistic light academic writing that has never, to my knowledge, appeared in a Crosby Club magazine. What worries me is...that some readers might be offended by it. This would not have occurred to me had there not been ...reaction to a very little mild piece in a recent ICC journal about the changes in Bing's voice over the years.....Whether the readers enjoys my piece will depend of whether they enjoy speculation, which is a form of play somewhat similar to reading detective novels.

"My feeling is that BINGANG, which is rapidly becoming a vital organ of Crosby research - can assimilate an article like this one and that people will enjoy it. I broke my resolve and read the Hollow Man thing. It's a dangerous book, because it's not as crude as I thought it would be -at least on the surface. After I read it, I analysed it pretty carefully and found that its main allegations are dishonestly implied rather than stated.One reassuring thing. I had to check in several book stores before I found it. It's not being distributed well, clearly."

Now, you are in for a real treat, as you follow Gordon's story of the Sunshine Salesman.

"IT WASN'T MUCH REALLY. IT WAS JUST A THING WHERE I PLAYED ONE OF THOSE PITCHMEN: SORT OF A FANCIFUL CHARACTER; ONLY 'STEAD O' SELLIN' A PATENT MEDICINE OR SOMETHIN' LIKE THAT I WAS SELLIN' A PHILOSOPHY; YOU KNOW, SORT OF A SUNSHINE SALESMAN"

(Bing Crosby/Frank Elgin, The Country Girl 1954)

THERE'S MORE TO LIFE THAN JUST LIVING
IT'S NOT ALL SWEETNESS, IT'S NOT ALL LIGHT.
THERE'S ALWAYS TAKING AND GIVING,
THE KISS-AND-MAKE-UP EACH TIME YOU FIGHT.
IT'S JUST WHAT YOU MAKE IT,
IT'S TEARS OF IT'S FUN,
YOUR NEIGHBOR'S HAND WHEN YOU SHAKE IT,
AND THE ONE WHO WAITS WHEN THE DAY IS DONE - - -

(Theme, Bing Crosby's TV Sit-com, 1964)
(Written by Sammy Cahn)

1

During the coast-along fourth decade of his career, Bing Crosby appeared regularly on other performers' TV shows where, as often as not, he joined the host in a medley of Crosby songs. The following snatch of conversation, recalled imperfectly from a distance of 15 years, took place in the middle of just such a medley with Dean Martin.

BC: "--But the songs I really liked best, Dean, were the ones that tried to express a sort of philosophy in their lyrics.

DM(drunkenly bumptious): "Oh. A philosophy. Is that right Bing? My my. And the two went on to sing snippets of songs such as "Pocketful of Dreams" and "Swinging On A Star" that loosely fit the category of what Bing called "philosophical."

Most Crosbyphiles will know the kind of song our man had in mind; lightly up tempo ditties of bluebirds and silver linings, happy vagabonds and drifting reveries; songs that fit so nicely his public character during the halcyon Crosby middle years.

Oh you can't have rain or sunshine that lasts forever
So the bluebirds and the blackbirds got together.

According to some statistics Bing's first "golden record" was "So The Bluebirds And The Blackbirds Got Together," a breezy little ballad with an unwieldy title in which the listener is advised to take the good luck of life with the bad. I don't know when Bluebirds and Blackbirds, Rain and Sunshine started to be used as pop emblems for good times and bad times. It's easy enough to come up with any number of

songs from the twenties that employ them as such. Without popping a brain cell I can think of "Back In Your Own Backyard" ("The bird with feathers of blue" etc.), "April Showers," "Bye Bye Blackbird"....It would take an enthusiastic pop etymologist to trace the emblems back to their origins. In any case, by 1929 when Harry Barris and Billy Moll wrote "The Bluebirds and The Blackbirds" the philosophical song was a genre to itself.

Many of the Silver Lining songs of the time seem to me to have been associated with Ted Lewis or Al Jolson. But Maurice Chevalier was an immediate Paramount Pictures forerunner of Bing's film self, pitching his particular brand of Gallic joie de vivre into movie theatres years before Bing, at the same studio, picked up the threads of the tradition and Huck Finned it. Actually one of Bing's last recording dates with Whiteman included a Chevalier hit that - with a few dreamy inflections - could have been written for him "Livin' In The Sunlight, Lovin' In The Moonlight."

In 1930 Harry Barris took up the genre once again and moulded it to Bing's emerging personality and solo style, building on those dreamy inflections I mentioned above.

Castles may tumble that's fate after all
life's really funny that way.
No need to grumble, smile as they fall
Weren't you king for a day?

Although his style at the time was moody rather than dreamy, "Wrap Your Troubles In Dreams" was one of Bing's truly important early milestones. Like "I Surrender Dear" it was written for him by Harry Barris. But unlike that passionate song of throbbing repentance there were no immediate follow-ups to "Wrap Your Troubles." As a singer's first hits tell the public what to expect from him, this failure to follow up the song is interesting. Bing's early solo style lent itself better to torch songs such as "Just One More Chance" and "At Your Command" (Barri again) than to the cheery upbeat quality of the philosophical genre. Indeed in Bing's first recording of "Wrap Your Troubles" he pitches the simple ideas across the plate with a fierce youthful urgency that didn't quite suit the proposition that troubles can be serenely dreamed away with the puff of a pipe.*

Despite the fact that Barris' philosophical songs didn't make the intimate connection of artist and material that Johnny Burke's lyrics were to forge for Bing some years later, the one time Rhythm Boy deserves pride of precedent in this little chronology. He was the first song writer to fashion material expressly for Bing (in some instances writing with Bing as well) and we can certainly credit him with prescience and a certain insight into Bing's nature as a public personality.

There is a postscript. In 1939, during the same month that he re-made "Wrap Your Troubles," Bing introduced another Harry Barris song in the genre. He could only have sung "Neighbours In The Sky" for old time's sake. The song's central conceit - that you should never be lonely because "the moon the sun the stars in heaven/are your neighbours in the sky" - hardly strikes one as natural (or even sane). But by this time Bing had already happened upon the writer who was suited to adapt the philosophical genre's view of life to his still emerging public personality.

John "the Poet" Burke became a solid part of Bing's career when he wrote the score for a 1936 movie that contained one of the best-loved philosophical songs that Bing was to introduce.

But no one appreciated skies that were always blue
And no one congratulated a moon that was always new
So it was planned that they would vanish now and then
And you must pay before you get them back again
That's what storms were made for,
And you shouldn't be afraid for
Everytime it rains it rains --

"Pennies From Heaven," like many of Bing's film songs, was written to be sung to a child. The film of the same name initiated the movie association of Crosby and children that was to continue right through his last musical.*

*For my taste the early version of the song is still preferable to the bland J.S. Trotter version, and it runs about even with the pleasing pipe and slippers Buddy Cole version.

*In all of the following Crosby movies a child or children are central to the plotline - at the very least to a musical number: Pennies From Heaven; Sing You Sinners; East Side Of Heaven; The Star Maker; If I Had My Way; The Birth Of The Blues; Going My Way; The Bells Of St. Mary's; Blue Skies; A Connecticut Yankee; Here Comes The Groom; Just For You; Little Boy Lost; High Society; Man On Fire; Robin And The Seven Hoods. One could add The Demon Under The Bed, a rare piece of Dramatic acting for TV, which featured daughter Mary Frances.

Pennies from Heaven presented Bing for the first time in his favourite role; not so much an actor's role as a role for his public persona to take on; the troubador, the strolling player, sauntering out into people's lives through the magical inter-cedence of movies, radio and records.

A real artist, Ted, a gentle pied piper. A dreamy itinerant who comes down the pike with his bag of bluebirds and silver linings, his battered hat and crooked cane, and with his musical philosophy, half spoken, half sung makes us serenely confident that everything's going to be all right.

That was Bing's tribute to Ted Lewis written as liner notes for the 1956 album Songs I Wish I Had Sung. "When My Baby Smiles At Me," Bing's recorded tribute to Lewis, ends - as does his radio jazz band performance of the same year - with the very warm tag "Thanks Ted." It's a personal touch unusual for Bing. It's a fair guess that Lewis had meant a lot to young Harry Crosby of Spokane. I would guess further that the finished and loving written tribute describes Bing as he would like to be, or perhaps as he hoped he was.*

In the late thirties Bing moved away from his role as an emotional singer of romantic songs to become a cool sympathetic observer of love and passion, and a bouyant softsell sunshine salesman. The list of songs appended to this essay will show that the shift can be traced from the moment that John Burke came into Crosby's professional life and began angling the singer's songs in that direction.

Burke's second song in the philosophical vein was the cheery "Pocketful Of Dreams," a title which, like many of Burke's lyrics, apparently derived from a Crosbyism heard in conversation and used as inspiration for a lyric. In the early stages of Burke's association with the Crosby movie career he provided philosophical songs only when the subject matter of the film suggested them. But soon the songs were appearing even, say, in the "Road" pictures wherein Bing played semi-savoury characters with an eye for the main chance, the quick quip and the fast buck. The lead ruffian of these pictures was always on the hustle, yet even so there was often a spot where the plot stopped and he sang a Burke lyric about how money meant not a whit to him.

You think that money is everything
And yet it's anybody's spring. (Road To Utopia)

or

Ain't got a dime to my name,
What a terrible shame!
Ho Hum! Ho Ho Hum. (Road To Morocco)

I doubt that this incongruity really worried anyone, after all incongruity was the major comic device of the Road films. Nevertheless it's clear that the philosophical song had become the "Bingsong" and an audience would accept them in no matter what setting, particularly if Burke wrote them in the Crosby style.

Anybody who knows middle period Crosby at all should be able to pick out a Burke lyric on a hearing. Moon, Rainbows, Stars, Bluebirds, Meadows, Sunbeams and other vague emblems for Purity, Fancy, Harmony, Dreams, Imagination, or what have you, are placed - often to excess - in a fuzzy metaphorical setting, sometimes to suggest a specific approach to life, and sometimes simply to decorate a love song.

Welcome to my dream and how are you
Will you be here long, or just passing through?
Brush off that stardust, where have you been?
Don't tell me your Rainbow was late gettin in.

The above excerpt from "Welcome To My Dream" (Road To Utopia; 1944) demonstrates the other side of Burke's talent; a knack for using the vernacular or simple everyday

*Note in the same liner pieces Bing's description of "that strolling player" Nat Cole; intentionally or not a nice summation of Bing's approach to his work.

phrases to impart a touch of offhandedness to emotional situations. ("What's New" is a classic example of this.) But in this case, mingled with those rainbows and that stardust, the effect of casualness is simply weird. It's even weirder if you place the nursery rhyme lyrics in the context of one of those Hays' office seduction scenes between two shady people with which Road To Utopia, in particular, abounded.

"Welcome To My Dream" is Burke in decline. A better example of his work is the pretty love song "April Played The Fiddle" (1940) in which the seasons are used to suggest the engagement of a lover's emotions, or the famous "Moonlight Becomes You" (1942) in which the singer seems to be holding his passion in check with gentle irony ("You're all dressed up to go dreaming - now don't tell me I'm wrong.")

The Johnny Burke period of Bing's career extends from 1936 to 1953. To a certain extent it can be divided into two sections; Pre O'Malley and Post O'Malley. The Pre O'Mally section is studded with little gems. Burke's early lyrics had a genuine pastel prettiness to them. At their best they were tailored beautifully to Bing's voice and expressed their philosophies simply and unpretentiously. Some of my particular favourites are "You Lucky People You," "I Haven't Time To Be A Millionaire," and "Ain't Got A Dime To My Name." These aren't great songs, nor do they inspire great performances, but they are nice little ditties and very pleasant to hear or sing. These songs and several others articulated a side of Crosby that the singer truly enjoyed expressing. (Stroll on, stroll on gentle troubador/For you the paths will be strewn with roses white.)

Very few of the Post O'Malley lyrics have a charm and simplicity comparable to the best of Burke's earlier work. What happened was that old bugaboo of popular art; self consciousness. For Leo McCarey's 1944 film Burke and Van Heusen were asked to come up with a song to represent Father O'Malley's personal philosophy. This was what Burke managed:

This road leads to Rainbowville
Going My Way?
Up ahead is Bluebird Hill
Going My Way?
Just pack a basket full of wishes,
And off you start with Sunday morning in your heart.
Round the bend you'll see a sign
Dreamer's Highway.
Happiness is down the line,
Going My Way?
The smiles you gather will look well on you,
Oh, I hope you're going my way too.

Burke never wrote a worse lyric. Only Bing Crosby could have made those evasive pastel lyrics palatable onscreen. In his quiet, strangely private screen performance he even suggested for them a substance they simply don't have. But when Rise Stevens and the Mitchell Boys Choir gussy it up for the Concert Hall, forget it. If this writer had been the William Frawley song publisher of the film, he would have lit out after the first 16 at a dead run and without so much as a "Sorry Father."

But Burke had crossed the line. Now his conventional lyricism was nudged to carry messages weightier than convention allowed. Burke's lyrics had previously given scope for the playful irony of Crosby's style. Now, as the conventions hardened, his lyrics became tainted with moralism, and an aggressive cuteness that bordered on the pretentious. The jolly hucksterism of "You Lucky People You" became the arch preachiness of "Aren't You Glad You're You." There may have been coy lyrics before 1944, but Burke had never come up with anything as sticky as "Sunshine Cake" (1949).

Other lyricists wrote material for Bing in the period under consideration. Johnny Mercer - who wrote sporadically for him over the longest period of any song-

writer (1936 - 75) was also the most sophisticated lyricist to do so. Perhaps that's why he rarely came up with pure examples of the philosophical song. In 1944 he did write one with Harold Arlen; the delightful "Accentuate The Positive," which couched the message in southern fried dialect. The song might well have been intended as a gentle parody of the genre, but it offered the humour and vitality that Burke's lyrics had lost. The following is from the little known verse (sung, incidentally, by Bing in a lively duet with Bette Midler for the March 1977 Pasadena concert):

Gather round me everybody,
Gather round me while I preach some,
Feel a sermon comin' on me.
The topic will be sin
And that's what I'm 'agin!
If you wanna hear my story
Then settle back and just sit tight
While I start reviewin' the attitude of doin' right.

• Mercer was well aware of the underlying pedagogical character of the genre, and was not above having a bit of fun with it.

By 1944 the inclusion of a philosophical song in a Crosby film score was almost noblesse oblige. Irving Berlin, for instance, always prided himself on his professional ability to write for a particular artist. And, sure enough, all three of his scores for Crosby contain a variant of the philosophical song. By far the best is the bittersweet children's song from Blue Skies "Going Nowhere." That song can actually be read as a criticism of the characteristic Crosby screen personality. In Blue Skies the happy-go-lucky wanderer of Crosby's forties films has to learn responsibility for others because, in the words of the song, he's only "running around in circles," and stepping on others as he does so.

2

Softly as in an evening sunset
The light that gave you glory
Will take it all away.

(Oscar Hammerstein II)

After the death of John Burke things are no longer so clear in the philosophical song department. Sammy Cahn took Burke's place as lyricist for James Van Heusen's music, and he dutifully turned out special material for Bing. But whereas Burke and Van Heusen had been Crosby's official song writers, our man had to share Cahn and Van Heusen with others' notably Frank Sinatra. In fact the two most popular "Bingsongs" that the team turned out - "High Hopes" and "Pocketful of Miracles" - were anomalous hits for Sinatra and written for him. Bing had to make do with "Say One For Me" and "Don't Be A Do-Badder," neither of them high spots in the history of Crosby songs.

• "Do-Badder" from Bing's last musical, is a very curious thing. In the film Robin And The Seven Hoods it's sung by a comically sanctimonious hypocrite who turns out to be the biggest crook of all. Even out of context I can't take it as anything but a parody of the whole genre.

We're taught and taught and taught
To do the things we ought
But all the things we're taught
Can all add up to naught...etc.

Bing's performance underscores the jokey insider's element by interpolating Henry Higgins' famous "By George You've Got It!" (My Fair Lady was being shot at the Warner Brothers' lot simultaneously with Robin, and Bing, always an Anglophile,

had become friendly with Crosby fan Wilfred Hyde White who was playing Pickering in the film.)

By 1964, when Robin was made, the relationship of Bing's public personality to the upbeat philosophical song was - if not more complex - a bit uncertain. I see the turning point to be Harold Arlen and Ira Gershwin's distinguished score for The Country Girl (1954).

The score contained not only one very unlikely piece of Crosby material ("Dissertation On The State Of Bliss") but a first rate version of the Crosby Troubador song, "It's Mine, It's Yours." Except for the fact that it's relatively complex musically and lyrically, the latter song is straight down Johnny Burke's alley.

Try a cheerful song and a valentine
And a sense of humour that scores
And you're never in a spin, it's a bright world you're in
And it's mine and yours

There must have been a conscious irony in placing this song in The Country Girl. How flimsy the advice of the lyric sounds when applied to the terrible human dilemma of Bing/Frank Elgin. In fact Bing Elgin is very adept at cheerful songs, valentines etc. He's adopted such things to mask his fear and guilt and deny them even to himself. In The Country Girl Bing - intentionally or not - acknowledged how thin sunshine veneers really can be.

After The Country Girl no troubador songs were written for a Crosby film. There was however a fine one written by Arthur Schwarz and Maxwell Anderson for the TV musical drama High Tor (1955). Bing expressed a particular fondness for the song at the time. It's tempting to read it as a tribute to his own father to whom Bing always attributed his casual approach to daily living.

You can't cross a river till you come to it,
Can't get out of a tunnel when you're halfway through it.
That's what my Pap used to say,
And I try to live his way....

As in The Country Girl, the song's conventional meaning is questioned by the context. Bing's character in the drama learns, through the pain of losing his phantom lover and almost losing his fiancée, that "Living One Day At A Time" is not enough for life.

If the troubador song petered out in the fifties, the moralistic song continued, appearing in Crosby films and on Crosby records (notably the three children's stories he recorded in 1957) - and on TV. The cartoon Goldilocks (1969) twisted the old tale to make some rather obvious points about prejudice - presumably racial - and Bing sang "Take A Longer Look" to illustrate them.

As Bing got more and more set in the role of elder statesman, a bent for moralizing came to the fore. Each episode of his TV sitcom, for instance, had the nature of a little cautionary tale ("Don't try to change your spouse;" "Don't try to be something you're not" etc.) Whether because of changes in the popular music scene or because of changes in his personal life, Crosby's career after the middle fifties was to remain unfocussed, a bit uncertain in many ways. The only new development was the emergence of Bing as a popular moralist; and this was only an extension of an aspect of the entertainer that had always been there.

The man who sang "Sing A Song Of Sunbeams" was still around. He opened his 1959 TV special with a spirited rendition of "I'm Looking At The World Through Rose Coloured Glasses."* (The contrast was very telling when his guest Frank Sinatra followed Bing's song with "Willow Weep For Me.") Several of Bing's albums of the sixties suggest that he might have been working to keep the image of Mr. Upbeat perking. I am speaking of albums like That Travelling Two Beat, Thoroughly Modern,

*With lyrics changed to alter the conventional love song (of Bing and The Music Maids, Spokane LP #21) to a general statement of philosophy.

On The Happy Side and the other dread singalong albums. The fact that many of these are among the worst efforts of his career suggest to me that he no longer invested any real creativity in that direction.

Crosby needed to find a way to connect his own changing sense of life to his art in order to rejuvenate his career and to continue to have faith in his singing. Instead he tried to do his part for the world by illustrating homilies while giving his fans what he felt they expected from him; a bouncy optimism that we know he didn't really believe in anymore.

I worry about the future. Not about my death, because I can't think of anything more I can accomplish within my sphere of limitations. But how are we really improving ourselves? Has mankind advanced in the last 4,000 years except in obvious fields like medicine and technology? Nope....From somewhere back in my Jesuit education I remember the lines: "Ill fares the land, to hastening ills a prey. Where wealth accumulates, and men decay. Very opposite for the world today."

(Interview with David Cobb. Canadian Magazine May 1969)

This interview is a tad uncharacteristic. For whatever reason, Bing dropped his normally pat answers that, quite understandably, he tended to bring out for interviews. This is not a Crosby "performance." Even so he won't talk about himself.

Perhaps Bing's emotional reticence made it difficult for him to sing anything that might be construed as personal; he was an elaborately masked man. But the fact is that until his recovery from lung surgery in 1974, the singer's work rarely acknowledged real pain, uncertainty or the process of aging.*

In a 1967 television interview, Bing referred to himself, with characteristic wryness, as "Sear and Yellow" and said "I'd be timorous about singing anything serious today." He was really acknowledging the singing - the centerpiece of his life's work - was now a marginal activity for him. By refusing to allow his art to reflect himself he had lost confidence in his voice to express anything at all. And perhaps more seriously he denied to his long term fans the relevance of his new work.

Because his new recordings offered no new or evolving experience but merely tired reworkings of the old Crosby optimism, Bing stopped performing the most important function of a popular artist; to mirror the experience of his audience in some meaningful and diverting way. Who can blame his old fans for turning more and more to his old records in order to re-experience their and Crosby's youth rather than listening to his new and lesser efforts in the same old vein?**

If Bing tended to avoid the bittersweet vein that Sinatra, with his astonishing appetite for sentimental self-aggrandizement was to mine, there appeared in his recorded work after 1954 a handful of songs that made general statements of a sort that had not been there since the appearance of John Burke on the Crosby scene. Perhaps social changes and changes in public outlook made it inevitable that Bing's work reflect some of the uncertainties of his society during the 50's and 60's. Even so there had always been sad or morbid songs; yet in the twenty year center of his career Bing almost never sang them.

*One could make a case for certain records such as "The River," "Two Shadows On The Sand," "Younger Than Springtime," or "Once Upon A Long Ago." These had an emotional intensity that his mature work often lacked until the final three years of his recording career. But they are still the exception.

**Recently in leafing through some old copies of The Crosby Collector I was shocked to discover that Crosby's new records were being dismissed in a cavalier fashion by his fans as far back as 1957/58. Perhaps, then, his fans share the responsibility for his increasing alienation during these years.

The casual counterstrain to Bing's upbeat philosophical records begins, once again, with The Country Girl.

It's a dream and it's a plot
What you thought it was was not
But when arms begin to cling
And angels start to sing
What you have learned is -
Is you haven't learned a thing

Ira Gershwin and Harold Arlen's "Dissertation On The State Of Bliss" is a cynical celebration of disillusioned love, even though, on record, the performances of Bing and Patty Andrews make it sound almost jolly. A 1957 record on the same subject made no compromises with the subject matter. "Softly As In A Morning Sunrise" connects loss of hope and passion with the experience of aging in a very somber manner.

A few other records bring back the old upbeat themes in strange ways. The song "Far From Home" (1966) is not very different in content from "Back In Your Own Back Yard," say, or "And You'll Be Home." But whereas the effect of the 1966 recording is fatalistic, almost grim; 'a man must wander the earth in search of his star, - even though he knows in his heart the search is futile, as he will find that star not far from home."

On a 1968 Hollywood Palace Programme Bing introduced - or rather extroduced - a new song that was reminiscent of "Over The Rainbow" in its yearning to escape into a world of the imagination. The song barely fits into the philosophical genre. But it belongs to this discussion nevertheless.

A very pretty song. I don't make too many records anymore. Not too much call for my kinda stuff. But I heard that song and I liked it.

So I - so I just lost my head and made a record of it.

It's characteristic of Crosby to downplay his own work (and this in a year when he was to record 43 songs). But it was uncharacteristic of Bing to plug one of his records on television. And actually to comment on a song was unheard of! It's a good guess that "Where The Rainbow Ends" meant something to Bing.

Well what did it mean?

Oh if I could only go there
I would call the rain my friend
I could live my dreams forever
And journey where the rainbow ends.

The singer expresses the wish to leave the real world for a pretty Eden of the imagination where all is in harmony. We're in Johnny Burke's territory here. But the use of the subjunctive tells us that the singer's wish will never be fulfilled. Bluebird Hill and Rainbowville are no longer attainable even in fancy, going no-matter-who's-way, down no matter what Dreamer's Highway.

Seen in conjunction with two other songs Bing chose to record in the leanest of his lean recording years, the song is even more interesting. "How Green Was My Valley" (from 1966, the flip side of "Far From Home") tells us of the pollution - real or metaphorical - of the singer's once green world, and, by extension, the loss of his memories and his hopes.

The other record, one of the strangest Crosby records ever cut and one of the least appealing, is in 1967. In this song the singer is removed from the mean, polluted world, not by the wings of fancy, but by technology, and not with joy, but with cynical contempt.

It's safer there in outer space on lunar missions
And far removed from little men with big ambitions
The braver men are those who live in these conditions
Not out in the blue with a much clearer view with
What you can do with the world.*

*Note that the inversion of the title in the final line carries with it a rude suggestion. Was this in the lyric as written?

In the context of Bing's recording career this song - despite the ambiguously upbeat semi-rock arrangement - is almost nihilistic.

Finally on "Have A Nice Day" - from the 1972 Count Basie album - the loss of hope or even of the possibility of refuge in Rainbowville, has left the singer defeated and resigned. Mercer fashioned for Bing a lyric of sour middle-aged resignation sung, apparently, by a commuter on his way to work. The repeated phrase "Have a nice day" echoes the old 'Be Positive' stuff, but sarcastically, sulkily.

Any cat who can sign an 'X'
Is pickin' up his unemployment checks.
But who's complainin'?
What's more it's rainin'
Sign in and 'have a nice day.'

Now we will pause here while I assure all that I'm not suggesting any simple equation between Crosby the singer and Crosby the man. Nevertheless the sudden - if sporadic - appearance of songs that cut against the Crosby optimism in the last half of his career is very striking. Even so mildly despairing a song as "How Green Was My Valley" would have been unheard of back in his hit parade years.

Because Bing refused to marshal into his recording material his negative feelings, or at least some of his more mature reflections on life and love, the occasional disillusioned record made guerilla warfare on the more conventional bulk of his work. The aggressive optimism of "Step To The Rear" is undercut by "What Do We Do With The World;" the 1972 "Have A Nice Day" undercuts next year's "It's Not Where You Start." Yet neither the positive nor the negative pole carry any real conviction.

The period of the late/middle sixties and the early seventies were barren ones for Crosby. So much of the work is tired or uninspired or marginal. All the more surprising that his last three years as a recording artist should be as rich and productive as any other period in his career. As a glance at the appended list will show, the philosophical song was very much a part of these years, even though their role was not as straightforward as before. The big breakthrough came in 1975 with Bing's first record for Ken Barnes. Characteristically that breakthrough was muted and stubbornly ambiguous. A man whose only comfortable posture is irony has trouble making statements.

When things went wrong I'd fake a smile
But that's my style, 'cause I've been around
And having been around I've found
That's what life is all about.

A very peculiar statement. What does it mean? Faking a smile is what life is all about? Or getting around is what life is all about? Whether the ambiguity is studied or simply due to imprecise writing, faking a smile was certainly what much of Bing's career was about - certainly with regard to the philosophical genre.

The album That's What Life Is All About contained two old songs of the genre; a simple troubador song ("Brezing Along With The Breeze") and a famous moralistic song ("The Best Things In Life Are Free"). It also contained a number of new songs in the same vein - two of which included the fact of old age in the theme ("No Time At All" and "The Good Old Times"). As a whole the album is very interesting in the light of this discussion. I won't take the space to discuss it now, beyond suggesting that it freed Bing at last to assimilate his private self once again into his work and to go beyond anything he'd ever done before on record in exploring that fascinating creature called Crosby.

There is one last anomaly I want to point out. Bing's final LP, the flawed masterpiece Seasons, on which Bing sang as well as he ever did but with an aching vulnerability in his voice, opens with the much mellowed upbeat statement of the title song ("What A Beautiful world"), and closes with the bleakest song he ever

recorded.*

Bing's performance of "Yesterday When I Was Young" is so fine and so assured that one may not realize at first just how uncharacteristic of the singer it is. Perhaps he thought of this dark evocation of a selfish mis-used life at the end of its rope as a cautionary tale. But it seems to me that he was acknowledging at last the many faces of human experience that exist under even such a sunny exterior as Bing Crosby's.

3

Following this essay I've listed all of the songs that Bing recorded which I feel fall under the category "philosophical." I call them philosophical because they do not simply express a momentary feeling or sensation (being in love, nostalgia, feeling good), but relate their feelings to a general statement about life. Some of them state their "philosophies outright. Others merely imply them. With these last I've occasionally used a little interpretive licence.

In, say, "Got The Moon In My Pocket" the singer is expressing an immediate sensation of joy and tells us why. It's a particular situation he tells us of; not a general one.

In "Start The Day Right," on the other hand, the singer is not necessarily expressing an immediate feeling or situation, but suggesting a general attitude towards getting up and meeting the new day. The song and lyrics are an exemplum for the listener, suggesting positive ways to behave.

In "I Can't Give You Anything But Love" the singer is clearly a particular guy talking to a particular gal and saying "accept me as I am." There is no moral implied about, say, love being better than diamond rings.

In "More I Cannot Wish You" there is likewise a particular person singing to another, but, in this case there is a moral because the singer tells his listener, in effect, that "love" is more important than wealth."

Pop music is not the place to look for profundity. It's function is not to seek out or explore anything difficult, but to offer comfort or distraction by way of formulas based on accepted beliefs, and to enliven these things by novelty in the presentation. Not surprisingly, most popular philosophical songs fall into one or two categories. In the case of Bing's output I've divided his songs in the genre into the following four categories:

A. BE POSITIVE

In songs of this category the listener is assured that good things eventually come to those who wait with their sunny sides up, looking for silver linings and bluebirds. Sometimes the songs suggest that if you stay happy you will attract happiness ("Meet The Sun Halfway," "Smile Right Back At The Sun"). Sometimes they acknowledge the existence of pain and unhappiness but suggest a number of painless ways of dealing with these unpleasant things. You can, for instance, wait out the bad times secure in the knowledge that sunshine follows rain ("Till The Clouds Roll By," "Still The Bluebird Sings"); you can be philosophical about bad times, remembering that you must take the good with the bad ("Pennies From Heaven," "Hang Your Heart On A Hickory Limb"); you can escape into your imagination ("Wrap Your Troubles," "Pretending"); you can keep your chin up and keep plugging away no matter what, and eventually you'll come through ("Never Be Afraid," "I Whistle A Happy Tune"). The "keep your chin up" group comes close to straight moralizing and is often meant to be sung to children. "Swinging On A Star" and "If You Stub Your Toe On The Moon" come under this category. Some 'Be Positive' songs talk specifically about the pain and pleasure

*His superb and chilling rendering of "Hang Me Oh Hang Me" on the How The West Was Won set is the only rival to my mind. Further that song has interesting parallels to "Yesterday When I Was Young."

of love ("Laugh And Call It Love," "I've Got To Fall In Love Again").

B. BE HAPPY WITH WHAT YOU'VE GOT:

These songs have the same intention as the 'Be Positive' songs; to encourage the listener to count the blessings of his life no matter how poor and troubled it may seem. These ideas dominate the category:

1) The simple things in life are the best ("I've Got Plenty To Be Thankful For," "It's Anybody's Spring"); 2) The poor man is free of the cares of the rich man ("Ain't Got A Dime To My Name," "I Got Plenty Of Nothin'"); 3) The vagabond's life is the freest of all ("Someplace On Anywhere Road," "My Heart Is A Hobo"); 4) Love or companionship makes up for poverty ("We're A Couple Of Soldiers," "What Do I Care It's Home"); 5) The joys of simple country life surpass anything you can find travelling the great world. ("Home Sweet Home," "My Own Bit Of Land"). (Judging from Bing's discography this particular grouping would seem to be an obsession of the immediately post war years.)

C. LIFE ISN'T ALL IT'S CRACKED UP TO BE:

This category is not really a category at all. Nevertheless it is extremely important to our discussion. For under this one arbitrary heading I've gathered all the "philosophical" songs that provide a negative counterstrain to the optimism of A and B. A few of these songs may have opposite intentions to the bulk of songs in the discography (e.g. "Blues In The Night" which opposes, say, "Hang Your Heart On A Hickory Limb" by asserting that love really ain't "no bargain so abstain"). Others may carry with them only a hint of an opposing philosophy within what would otherwise lean towards the sunshine side. In some cases, as in "Children," or in "Sunrise Sunset" the balance between positive and negative is precarious. I've marked these 'C' because they refuse to 'Be Positive' in the way in which I've defined that intention.

D.. OTHER:

This category is simply for those songs that don't fit any of the others but still make general statements that could be called "philosophical." (You will notice that categories become less clear-cut after the middle fifties.) Many of the songs marked 'D' are of a patriotic nature and are not really relevant of to our discussion.

In the following list, certain recordings are not included; 1) any sing-along records; 2) any re-recordings with Buddy Cole for the Musical Autobiography set; 3) any "live" performances; 4) any radio recordings, including those re-mixed by Ken Barnes for continuing issue; 5) any narrow genre songs that have their own sets of conventions - principally Irish, cowboy, Hawaiian, Christmas.

Important lyricists are designated; Burke, Berlin, Mercer etc.

*Songs written for or introduced by Crosby are marked with an asterisk.

() Songs in which the philosophy is not central are bracketed.

A - Be Positive: B - Be Happy With What You've Got: C - Counter Strain: D - Other.

When the song contains more than one of the basic categories I have listed the dominant category - if there is one - first.

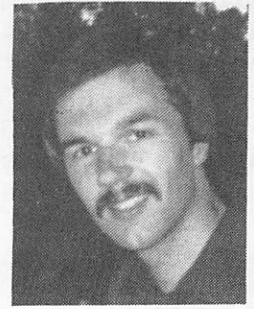
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BING IN BRITAIN: PART 2 TV

KEN CROSSLAND

You will recall that in the April 1981 issue of BINGANG, Ken started his series on "Bing in Britain", by describing Bing's activities "over there" in radio. Here he takes up Television and in following articles will cover recording, and personal appearance concerts. California had Ken and his good wife Linda as visitors again this year, and they have seen more of California's natural resources than most "native sons" twice their combined ages. They have met and talked with collectors and have strengthened our belief that "Crosby People" can all be summarized as "Tops", regardless of the country of origin!



Having chronicled Bing's appearances on radio in the April issue of BINGANG, we must now turn our attention to the visual medium, television. It is perhaps a little surprising to find that Bing's television appearances in Britain between 1975 and 1977 were a little sparse, given the extended nature of his stay here. Whereas, with radio it was necessary to leave the period 1978 - 81 for a future issue, it is possible to cover both Bing's work on television, 1975 - 77, and the coverage which he has received since his death, in one article. As before, the article contains a chronology of Bing's appearances, with the details of individual shows being held in the appendix.

During Bing's one-week stay in Britain in February 1975, his time was almost totally devoted to his heavy recording schedule. He did however make one television appearance, on the BBC's Saturday afternoon sports programme "Grandstand." The appearance by Bing on this programme was unusual, to say the least. The programme mainly comprises outside broadcast coverage of sporting events, being "worked" from the television studios. Guests are somewhat rare, and to my knowledge have always been famous sportsmen, with the exception of Bing. Bing was, however, on the show for about an hour, giving a series of mini-interviews to the host, Frank Bough, between horse races, ice hockey extracts, etc. The story of the transmission of a horse race won by a horse named "Uncle Bing," and Bing's frantic--and successful--efforts to get a bet down has been widely told in Crosby journals since 1975, most recently in the ICC's May issue of "BING."

Bing returned to the U.K. in July 1975 for an extended stay. His first piece of television work was to record a special "PARKINSON" show, the most prestigious British TV chat show, hosted by Michael Parkinson. Normally the show is heavily "chat" with the odd musical item being supported if necessary by the resident 4 piece band. This had been the case in 1972 when Bing had first appeared on the show, and somewhat reluctantly singing "White Christmas" and some of his very earliest childhood songs (e.g. My Dog Rover, One Fleeting Hour). In contrast, the Bing who appeared on the 1975 show looked fitter, younger, and happy to sing all night if required. The show was designed to promote the "That's What Life Is All About" album, and 4 of Bing's 6 songs were selections therefrom.

The following week, Bing appeared on BBC's TOP OF THE POPS--something which I'm sure would have raised a smile with Bing. The show, a weekly one, is based upon the current chart of top selling singles, and is normally populated by odd looking groups, making odd sounding noises. Not surprisingly Bing seemed a little ill at ease, but nevertheless gave a rendition of "That's What Life Is All About," which at the time was sitting proudly in the singles charts.

Around about the same time, Bing made yet another recording for the BBC, this time guesting on the VERA LYNN SHOW. Poor Dame Vera, who clearly was delighted at the opportunity to work with Bing, must have felt like a guest on a Crosby show, such was the noise from Crosby followers in the audience! Together Bing and Vera duetted on "Sing," using the arrangement Bing had just recorded with Fred Astaire. Bing then went once again into a solo rendition of "That's What Life Is All About."

Bing's next piece of television work was altogether non-musical. Each year the BBC promote and film a series of Pro-celebrity golf matches in which 2 professionals combine with a selection of prominent entertainers and sportsmen. The matches are all recorded during August/September, and screened the following Spring. In August 1975, Bing recorded one round of golf, but returned the following year to be the sponsor of the series' trophy "The Bing Crosby Cup," and captain of the American team of celebrities. Indeed Bing's involvement in the 76/77 series was considerable, and he appeared in each week's transmission, if only to introduce the commentators. The show's opening in 1976/77 was rather interesting. It showed the then new Concorde coming in to land, and Bing emerging and going straight into an imaginary golf swing.

Golfing aside, we return to the chronology in September 1975, when Bing spent a day at the Yorkshire Television studios in Leeds. Bing recorded several items for the semi-religious series "Stars on Sunday." Bing focused his attention mainly upon readings from the Bible, although he did also record 2 songs, the "Bells of St. Marys" and "That's What Life is All About" (the religious work being a little stretched, to say the least), with somewhat lame accompaniment. The items were shown in various shows in the series between September 1975 and April 1976. Whilst at Yorkshire Television, Bing recorded a brief interview for the regional news programme "CALENDAR," which was broadcast the same night.

Bing's next appearance was a "surprise" appearance on the "PARKINSON" show which went out on Christmas Day 1975. The featured guest was one Bob Hope, and Bing's appearance was from a local U.S. TV studio, singing a suitably parodied "The Pleasure of Your Company." Hope's response was to remark how wonderful it was that Bing "should stand-up that long just for me."

A full 6 months went by before Bing returned to Britain in Summer 1976, for a series of concerts and another extended stay. The only TV item actually screened during the period was on a BBC "Tribute to Johnny Mercer." Bing's appearance was brief, recorded during the interval of a Palladium Show, and in which he spoke warmly on an old friend.

In July 1976, during Britain's hottest summer for many a year, Bing recorded his annual television special, for the independent Network (Britain's commercial channel). The show was I believe also screened in the USA, hence the American flavour to the guest list of Jackie Gleason and Bernadette Peters, neither of whom could be said to be major attractions in Britain. The show was not particularly well received by critics, although my own opinion was quite the contrary. Certainly Bing was in fine vocal form.

In retrospect, it is astonishing that Bing should have done so little television work during his almost 3 month stay in Britain. It has always been regarded as a major gaffe (at least by Crosbyites) that the fine Palladium performances should not have been captured for posterity. It was widely rumoured the recording of the show would and had taken place, and it does seem that there were plans, which were frustrated by contractual problems. In addition, however, the failure to involve Bing in either a non-Christmas special, or to arrange guest appearances, seems to be remarkable, particularly when one considers his 1975 work, and the plans made for autumn 1977.

But, we can only lament this missed chance. The Christmas Special was broadcast on Christmas Eve 1976, and that plus the afore-mentioned golf series was all we had until March 1977. Even then the appearance was only a fleeting one, in the middle of an ITV series entitled "ALL YOU NEED IS LOVE." The series was designed to trace the history of popular music, but never lived up to expectations. Bing's interview was filmed in the USA, and was one in which Bing referred to his appeal in his familiar self-deprecating manner.

1977 proved to be a barren period, largely because of Bing's enforced inactivity. The only TV appearance prior to Bing's death was again non-musical. It consisted of a fairly lengthy interview with Bing, backstage at the Palladium. (Bing was in fact seated on a stool at a bar, and the interview has consequently become known as the "Palladium Bar" interview). The interview was screened in BBC's "NEWSNIGHT" programme, normally a political news programme, and consequently was missed by many Crosby fans. It was, however, one of the more searching interviews, and Bing was for him, particularly open and frank.

Bing's demise in October 1977 left us with one stockpiled item, that being "BING CROSBY'S MERRIE OLDE CHRISTMAS." The show, Bing's annual Christmas offering, was recorded by ITV in September 1977. The theme of the show was a visit to England by the Crosbys, tracing their roots and staying with a distant relative, Sir Perceval Crosby, in which role Ron Moody performed his somewhat over-rated Crosby impression. Of greater interest was Scottish comedian Stanley Baxter's take-off of Bob Hope, with such skill that Bing clearly had difficulty overcoming his mirth sufficiently to recite his lines. Throughout the show, Bing looked tired and ill, particularly as compared now to a video tape of the Pasadena concert. Nevertheless, the voice was true, and performed admirably in duet with rock-star David Bowie, surely Bing's most unlikely duelist.

Bing's TV appearances, other than re-runs etc. end there, with 2 exceptions. Firstly, the period 1975 to 1977, and indeed onto 1981, gave us a number of shows, produced in the USA, and screened in Britain. These shows have been omitted from the article since they are not British shows. The dates of their screenings are however given in the appendix as a memorandum item.

Secondly, Bing made one television appearance from Oslo, Norway in August 1977, which was broadcast throughout Europe, except in Britain! The show is available here through video collections, and details are again included in the Appendix. Bing is also rumoured to have recorded a 15 minute spot for German television in December 1976, although further details are not known.

One would not normally indulge in discussions of what might have been. It is of interest to record the detailed plans which existed for Bing in Britain at the time of his death. We know for example that a record project with Hope was booked for November 1977, plus a solo album of Noel Coward songs. As far as TV is concerned, Bing would definitely have appeared on the Royal Variety Performance in November 1977, topping the bill, whilst Hope emceed. That would have been broadcast 'live' by the BBC, and it has been suggested that Bing intended to perform songs from the "Seasons" album. Crosby and Hope were also booked to appear together on a special 'PARKINSON' show, which would have gone out at Christmas. In addition to these "firm" plans, Bing would have almost certainly recorded an appearance on "THE MUPPETS," and indeed special "Crosby muppets" were being produced at the time of Bing's death. Finally, Bing had also agreed to appear on BBC's "THE GOOD OLD DAYS," a regional variety show which recreated the Music Hall era of the 1900's, all songs, costumes etc. being of that time.

But, such things were not to be. During the period 1975-77 we in Britain had many opportunities to see Bing "in the flesh." Part 3 of this series will therefore deal with Personal Appearances.

APPENDIX 1

1. GRANDSTAND (BBC)
Broadcast 'live' 22 February 1975
Duration: 3 hours
Sports programme, Bing interviewed intermittently over a period of one hour, by presenter, Frank Bough.
No musical content.
2. PARKINSON (BBC)
Recorded 18 July 1975.
Broadcast 30 August 1975.
(repeated, 15 October 1977).
Duration: 60 minutes
Bing Crosby interviewed by Michael Parkinson, and featuring songs:
Hello Dolly (parody)
Breezin Along With The Breeze
Send In The Clowns
I Love To Dance Like They Used To Dance
Play A Simple Melody (with Harry Crosby) - omitted from 1977 screening
The Pleasure Of Your Company (with Michael Parkinson)
That's What Life Is All About
(all accompanied by Pete Moore and his Orchestra).
3. TOP OF THE POPS (BBC)
Recorded (probably) 23 July 1975
Broadcast 24 July 1975
Duration: 30 minutes
Bing sings "That's What Life Is All About"
(accompanied by the Johnny Pearson Orchestra)
4. THE VERA LYNN SHOW (BBC)
Recorded July 1975
Broadcast 23 September 1975
(repeated 1977 date unknown).
Duration: 30 minutes
Dialogue between Bing and Vera, and songs:
Sing (duet)
That's What Life Is All About
(accompaniment directed by Ronnie Hazelhurst).
5. PRO-CELEBRITY GOLF (BBC)
2 series, recorded circa August 1975 and August 1976.
Broadcast c. January-April 1976
c. January-April 1977
Intermittent appearances by Bing, particularly during the 1976/77 series. No musical content.
6. STARS ON SUNDAY (ITV)
Recorded: September 1975
Broadcast: Various dates between recording date and November 1977.
Each show of 30 minutes duration.
Bing Crosby items:
Several Bible readings, source not known
That's What Life Is All About
The Bells Of St. Marys
7. PARKINSON (BBC)
Recording date unknown
Broadcast 25 December 1975
Duration: 60 minutes.
Special appearance by Bing, recorded in the USA, in which he sang a parody of "The Pleasure Of Your Company."

8. TRIBUTE TO JOHNNY MERCER (BBC)
Recorded late June or 1/2 July 1976
Broadcast 2 July 1976
Duration: 30 minutes
Bing delivers spoken introduction and tribute to Johnny Mercer.
No new musical items, although a clip of Bing singing "That
Old Black Magic" from "Here Come The Waves" was used.
9. BING CROSBY'S WHITE CHRISTMAS (ITV)
Recorded July 1976
Broadcast 24 December 1976
Guests: The Crosby family
Jackie Gleason
Bernadette Peters
Songs: Let It Snow
I've Got My Love To Keep Me Warm
It's Beginning To Look Like Christmas
Happy Holiday
A Pair Of Loafers (with Jackie Gleason)
I Love To Dance (with Kathryn Crosby)
Put It There Pal (with Jackie Gleason)
Johnny Mercer Medley (with family)
Children
Christmas Carols Medley (with full cast)
Swinging On A Star (with schoolboy choir)
White Christmas
10. ALL YOU NEED IS LOVE (ITV)
Recording date unknown
Broadcast 26 March 1977
Bing interviewed on his early career. Interviewer unknown. No
musical content.
11. NEWSNIGHT (BBC)
Recorded and broadcast circa 22 September 1977. Bing interviewed
on various aspects of his career. Interviewer unknown.
12. BING CROSBY'S MERRIE OLDE CHRISTMAS (ITV)
Recorded 6-9 September 1977
Broadcast 24 December 1977
Guests: The Crosby family
Ron Moody
Stanley Baxter
David Bowie
Twiggy
Songs: Where The Blue Of The Night (extract)
Genealogy (with family)
Little Drummer Boy - Peace On Earth (with David Bowie)
Have Yourself A merry Little Christmas (with Twiggy)
Side By Side-By Side (with Kathryn, Ron Moody and Stanley
Baxter)
Christmas Carols Medley (with family)
White Christmas

American shows featuring Bing, screened in the UK

24 December 1975	Merry Christmas Fred - From The Crosbys
? April 1976	Bob Hope - 25 Years in Television
3 January 1977	Tonight With Bing And Liza
10 January 1977	Bob Hope's World of Comedy
15 October 1977	The Pasadena Concert (reduced to 60 min.)
28 Decemner 1977	Bob Hope On The Road With Bing

13 October 1978 Bing, The Life And Legend
24 December 1978 Bing Crosby: The Christmas Years

APPENDIX 3

"Bing In Oslo"

Recorded in Momarkardet, Norway, August 1977

Songs: Feels Good Feels Right

Now You Has Jazz

The Crosby Medley (approx. 30 songs)

Sail Away From Norway

Pen Spellmann (Norwegian folk song, accompanied by shows full cast (names unknown)

(all accompaniments by the Joe Bushkin quartet, except last item).

APPENDIX 4

2 seasons of Bing's films have been shown in Britain by the BBC.

Films featured have been:

1978 Road To Morocco

Road To Utopia

Two For Tonight

East Side Of Heaven

Birth Of The Blues

Rhythm On The River

Welcome Stranger

A Connecticut Yankee In King Arthur's Court

1981 If I Had My Way

Paris Honeymoon

Doctor Rhythm

Here Come The Waves

In addition, the following films have been shown on British TV since Bing's death

Country Girl

Going My Way

Robin And The Seven Hoods

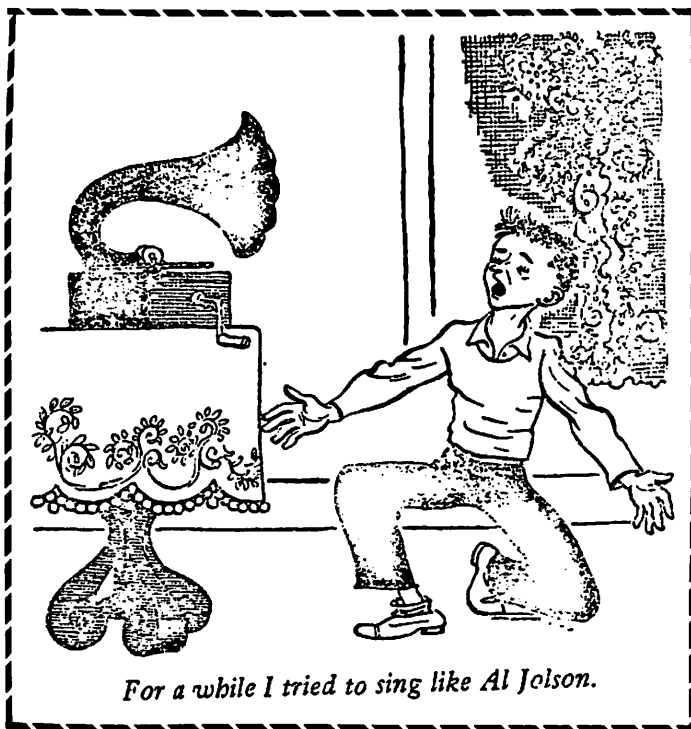
Stagecoach

High Society

Road To Bali

Road To Rio

Blue Skies



For a while I tried to sing like Al Jolson.

Outside Buckingham Palace, London -
Watching the Palace Guards - guess who?



RALPH'S LITTLE JOKE

On this and the following page, we present a pair of Christmas cards originating with Ralph S. Harding, the erstwhile editor of the respected and long-lost CROSBY COLLECTOR. Above is the inside of the card he sent to your editor, with no clue as to the identity of the two visitors to Buckingham Palace. (Coming from Ralph, there was little doubt!)

However, just to stir things up a bit, he sent a card to Mort Miller, our vice-president and treasurer, which see on the following page. A charming, and somewhat different view of Bing!

YOU HAVE ALL HEARD OF THE AUSTRALIAN SERIES OF RARE CROSBY MATERIAL ISSUED IN LIMITED QUANTITIES (ONLY 99 COPIES OF EACH RECORD) THESE BECOME AVAILABLE ONLY WHEN AN ESTATE IS BEING SETTLED. THEY ARE RARE, AND WILL BECOME MORE SO AS THE YEARS GO BY.

HERE IS A GOLDEN OPPORTUNITY TO SECURE SOME OF THESE PRICELESS RECORDS.

"THE GOING HOLLYWOOD SERIFS"

These records are made up of soundtrack material from movies, utterly different to the commercial issues. The remastering is a work of art. Enjoy Bing's movie songs as only heard of these records!!!!!!!!!!!!!!

VOLUME I: Going Hollywood, Big Broadcast of 1936, Swing With Bing, We're Not Dressing, Starnight at Coconut Grove, Too Much Harmony, College Humor.

VOLUME II: Two For Tonight, She Loves Me Not Here Is My Heart, Anything Goes

VOLUME III: Rhythm on the Range, Mississippi Double or Nothing, Big Broadcast of 1936, Pennies From Heaven.

VOLUME IV: Doctor Rhythm, Waikiki Wedding, Paris Honeymoon, Sing You Sinners

VOLUME V: East Side of Heaven, Road to Zanzibar, Singapore, If I Had My Way.

"PHILCO RADIO TIME"

A selection of favorites from the famous radio series. Great!!!!!!

"BING AND BUDDY COLE, THAT IS"

Hear Bing and Buddy in 16 never-on-commercial-records numbers, without that awful modern Pete Moore over-dubbing thump.

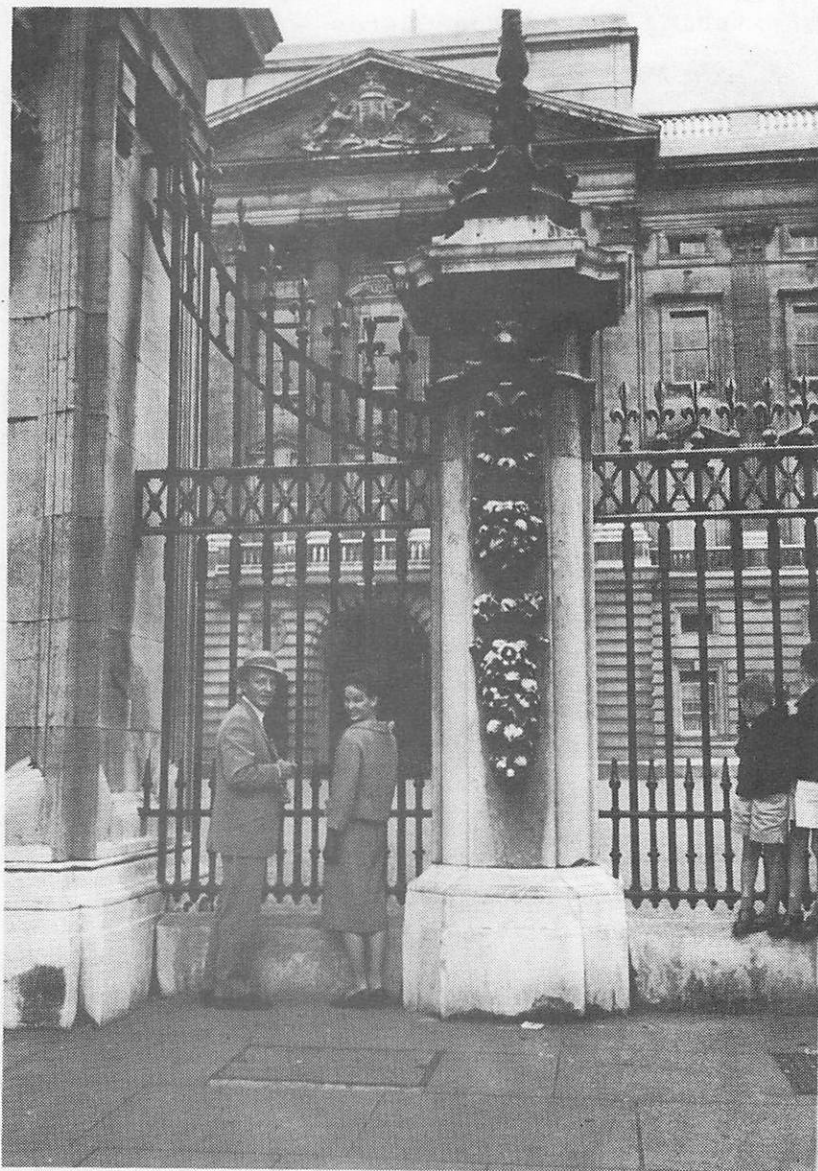
All of the foregoing are up for auction. Please identify your bid for each individual record - no "package" bids, please. Also, if you are a successful bidder, remember the bid price doesn't include postage. Indicate whether you want surface delivery, or Air Mail. You will be advised of the proper amount to forward, via International Money Order. Please send all your bids to:

GORDON A. WALL
41 PINE LODGE CRESCENT
SEATON, SO. AUSTRALIA 5023

I AM INTERESTED IN PURCHASING, OR TRADING FOR BING LP RECORDS IN GOOD PLAYING CONDITION. ALSO LOOKING FOR TAPES AND LP SETS OF MALE AND FEMALE VOCALISTS OF THE EARLY TWENTIES AND THIRTIES. MORTON B. MILLER, 646 BUCHANAN STREET, DAVIS, CA. 95616. PHONE: (916) 756-1017.

KENNETH E. GRAY, 1155 PINWOOD DRIVE, PITTSBURGH, PA. 15243, HAS BING 78'S, LP'S AND 45'S FOR SALE OR SWAP.

The answer to the Question on Al Sutton's Christmas card - please compare with Al ...



WHO? OF COURSE IT IS!

This is the answer to the question posed to your editor on the preceding page. The two photos make a nice set, and are unusual in that they were not the result of a posed session. Makes one wonder whether the Guardsmen were looking back, and if they knew who their audience was. And the two youngsters on the right - will they ever know how close they were to a real king that day?

These two cards provided a real holiday lift for Al and Mort, and they are glad to be able to share them with you. If you have any unusual photos of Bing that you'd like to share with members, let us borrow a clear print from you; your original will be returned unharmed, and with thanks!

These duplicate 12" LPs, all BING, are offered by PHIL M. SMITH, 710 S. LYNN ST., CHAMPAIGN, ILL. 61820. If interested in one or more, please include \$1.00 to help pay for postage.

METRO M/MS 523 (Blue Room, etc.)	\$6.00
HARMONY HL 7094-Crosby Classics	8.00
HAPMONY H 30931-This Land is Your Land, W/Waring, Sinatra.....	6.00
MCA-15017 -Small One, Happy Prince	6.00
MGM E3890P-E1 Senor Bing	8.00
DECCA DL 8128-Merry Christmas	6.00
DECCA DL -Xmas Sing With Bing, worn	2.00
COPAL CPS - I Love You Truly	10.00
CORAL CPS 80 -Bing & Andrews S, V I	8.00
CORAL CPS 81 - Rhythm on the Range	8.00

The following have some Bing tracks each

LEGEND WM 1973 -Bing & Judy Together	6.00
STARTONE ST-205 -Feminine Touch	3.00
RCA DPL-10148-Mancini's Great Songs of Christmas(Bing-Isong)	3.00
CSP-177 - Sleep, Baby, Sleep-Bing "Never Be Afraid" medley....	4.00
CSP 788 - A Very Merry Xmas-2 songs	3.00
HARMONY H 11353 -Great Moments from Old Time Radio-1 song	3.00

10" LPs, All Bing These are hard to get.

DECCA DL 5302 -Go West, Young Man with Andrews Sisters	6.00
SAME RECORD, without jacket.....	3.00
DECCA DL 5402 -Blue Skies, no jacket	3.00

I have several hundred 78 rpm records, and will sell for reasonable offers. Please send me your special wants, and an indication of what you are willing to pay, to PHIL M. SMITH, 710 SOUTH LYNN, CHAMPAIGN, ILLINOIS 61820.

GORDON WALL ALSO HAS SOME RARE MATERIAL FOR DISPOSAL - RECORDS NOT USUALLY SEEN IN AND AROUND THESE PARTS. LET GORDON KNOW WHETHER YOU WANT SURFACE DELIVERY, OR AIR MAIL, AND GIVE A SEPARATE BID FOR EACH RECORD. GORDON WILL ADVISE YOU OF THE CORRECT POSTAGE TO SEND. ADDRESS YOUR BIDS TO:

GORDON A. WALL
41 PINE LODGE CRESCENT
SEATON, SOUTH AUSTRALIA 5023

10" English -DLP 1106 - Salute to Bix
10" Brunswick LA 8741 - The Early Thirties
12" Aust, Parlophone PMCO 7006, Voices of the Singing Twenties(Susianna, If I Had You, Lets Do It, Spell of the Blues
Totem LP 1009 - Bing and Judy
All-Star Festival in Aid of World Refugees
One track, Bing Louis, "Lazy River"
Aust. Festival FL 30 007/8, Face to Face - Pete Martin's interv's/Bing
English ASP LP 2000 Chesterfield prog.songs
Aust. 7" 45rpm Sego 7522 early songs
7"45 rpm Immortal Performances, Bing, Columbo
EPAT 5, Aust. KEP 167 early songs
English Program Records, Hollywood at the Palace, "Come to Cabaret, etc"
7"-45rpm Mack Sennetts
Aust. Swaggie 7" 45rpm, Bix-take 2, Miss.Mud, Mary take 4, You Took Adv. take 2.

KARL GEESEY, 52 CHERRY STREET, WILLOW GROVE, PA. 19090: I HAVE SOME CASSETTES OF SONGS BY BING CROSBY FOR SALE. PLEASE LET ME KNOW OF YOUR INTEREST BY POSTAL CARD.

WHEN RUSS COLUMBO DIED, THIS IS HOW THE WORLD WAS INFORMED

ACCIDENTAL SHOT FATAL TO SINGER

Russ Colombo, Movie and Radio Star, Victim of Old Duelling Pistol in Hands of a Friend.

Hollywood, Calif., Sept. 3.—(By AP)—The deep, captivating voice of Russ Colombo, familiar to millions of radio listeners and motion picture fans, is stilled.

A sudden shot from an ancient duelling pistol, accidentally discharged in the hand of a friend, sent a bullet into Colombo's left eye and he died within a few hours Sunday night.

Colombo had called Sunday at the home of Lansing V. Brown, jr., a photographer who counts among his patrons many prominent players and performers of the screen and radio. They were looking at firearms in Brown's collection.

"I was absent-mindedly fooling with one of the guns," Brown told detectives. "It was of a duelling design and works with a cap and trigger."

"I was pulling back the trigger and clicking it time after time. I had a match in my hand and when I clicked, evidently the match caught in between the hammer and the firing pin. There was an explosion. Russ slid to the side of his chair."

Bullet Hit Table First

The bullet had ricocheted from a mahogany table and then struck Colombo.

"It was all mighty fast," said Brown. "I thought he was clowning."

When he saw that the singer was wounded Brown called his father and mother, who were in another room. The elder Brown summoned an ambulance and police.

"I bought these pistols at an antique store," Brown, jr., told officers. "I have had the collection for seven years. I had never made an examination to see whether they were loaded, they were so old. I had no idea at all they were loaded."

Brown was not held, but the county coroner said an inquest would be held.

Colombo did not regain consciousness. Carl Laemmle, sr., who had advanced the singer to stardom in his just completed picture, "Wake Up and Dream," was in close touch with the hospital by telephone. Carole Lombard, screen actress, who was to have had supper with him at the Beverly Hills home of her mother, Mrs. E. K.

Peters, received word of the singer's tragic injury and hurried from Big Bear, a mountain resort near here.



RUSS COLUMBO

Mother Ill in Hospital

Mrs. Nicholas Colombo was ill in a Santa Monica hospital following a heart attack. She was not told of her son's death. At the hospital near Colombo were a brother, John, and Joseph Benedetti, a brother-in-law, but they were not permitted to see him.

A young woman who many thought was Sally Blaine, screen actress, who once was reported engaged to Colombo, waited at the hospital and left weeping convulsively when he was told the singer had died.

Dr. George W. Patterson, brain specialist who was summoned to remove the bullet from the singer's brain, said efforts to stimulate the patient so the delicate operation could be performed were unsuccessful. He expressed surprise that Colombo lived as long as he did.

Miss Lombard, who had denied she was engaged to Colombo but admitted they were good friends, said:

"I know Russ was destined for the most successful year of his career. He had told me of several offers he had had and he was to take up a new radio contract within a few days. Only last Friday night we saw together a preview of his latest picture."

Colombo, the youngest of 12 children, was born in Camden, N. J., and came here to go to high school, but before he had finished he was away on a concert tour, playing the violin, seeking a musical career. His interest, however, turned to singing, first with orchestras and then "doubling" in voice for film stars.

His voice was first heard over the air in broadcasts by an orchestra here. He joined Gus Arnheim's orchestra and remained

with it a year. A friendly rivalry spring up between him and Bing Crosby, who also was with Arnheim.

Colombo suddenly decided he wanted his own orchestra and formed one, playing at a cafe here. Con Conrad chanced to hear him sing there and was impressed with the way he "put over" his songs.

He took Colombo to New York city, where he made his stage debut in 1930. Radio services sought him and he soon was known the country over through national broadcasts.

The singer teamed with Conrad to write several song hits, among them, "You Call It Madness But I Call It Love." With Leo Robin, he wrote "Time On My Hands" and "Just Another Romance."

A year ago he returned to Hollywood and was given a long-term contract by Universal. Previously he had had parts in other films, among them "Broadway Through a Keyhole."

He confided to friends he planned to study for opera.

Colombo was not married. He lived with his parents in a Beverly Hills home he had bought for them.

Funeral arrangements await the holding of the inquest.

Deaths Takes Heavy Toll

New York, Sept. 3.—(By AP)—Death, which plays no favorites, has added the name of Russ Colombo to a long list of personages who have departed from the Broadway and Hollywood scene within the space of a year.

Texas Guinan, queen of the night clubs, died late last year. Sime Silverman, famous publisher of Variety, which every actor reads, is gone, and Billy Lushier, who knew everybody along the great white way.

Among the screen stars, death laid a heavy hand. Fatty Arbuckle, Lew Cody, Lilyan Tashman, Marie Dressler, Karl Dane, Dorothy Dell—all have played their last parts within the twelve months.

HOLD INQUEST IN COLUMBO DEATH

By Universal News Service

Hollywood, Sept. 3.—The body of Russ Colombo, whose golden voice was stilled by a bullet in an ancient cap and ball dueling pistol, today lay in the county morgue awaiting an inquest.

The inquest probably will not be held until Wednesday. No plans for the funeral have been made.

The radio favorite, accidentally killed by Lansing Brown, jr., Hollywood photographer, died on the verge of attaining the movie stardom of which he long had dreamed.

Brown, already absolved of blame in the fatal shooting, will be questioned tomorrow by the coroner's office.

PAY HOMAGE TO RUSS COLUMBO

MOTHER CALLS FOR DEAD SON

Mrs. Columbo, Ill in Hospital, Uninformed of Her Sing-er Son's Death.

Hollywood, Calif., Sept. 4.—(By AP)—Hovers between life and death, Mrs. Julia Columbo called today from a hospital bed for her son, Russ, but no answer came.

She did not know that the son, Russ Columbo, golden voiced singer, was dead, the victim of an accidental discharge of an old dueling pistol. For the third day he had failed to visit her as she lay suffering from heart ailment. Word of her son's death was withheld from her.

While the mother called pitifully for her son, a deputy of the county coroner's office prepared to call at 9:30 a. m. today the first witness at an inquest. Lansing V. Brown, Jr., film photographer, will be the chief witness.

Life-long friend of Columbo, Brown, 31 years old, held the cap-and-ball pistol which sent a leaden pellet into the singer's head as the weapon discharged accidentally while the two men were examining Brown's firearm collection.

In a state of collapse, Brown was confined to his bed Monday. A physician and nurse attended the grief-stricken photographer.

Nurses tried to quiet Columbo's mother with explanations that her son had been ordered off on a film location for making of a motion picture.

From the relatives came no expression of resentment toward Brown. One described it as "an act of God."

NOTABLES—Film and radio celebrities paid homage to the memory of Russ Columbo, late soft-voiced crooner of the movies, who was accidentally killed with an old Civil War pistol in the hands of his best friend, Lansing Brown Jr. Hollywood photographer. Above

are shown Pallbearers Bing Crosby, Lowell Sherman, Walter Wagner, Stuart Peters, Gilbert Roland and Sheldon K. Callaway with the casket. Services were held in the Blessed Sacrament Church in Los Angeles. (International News photo.)

RUSS COLUMBO IS BURIED

Universal Service Wire

HOLLYWOOD, Sept. 7.—Hollywood today had said farewell to a favorite son, Russ Columbo, born with a song in his heart.

Carole Lombard, who was reported to have been engaged to the noted crooner, and Sally Blane, a close friend of the Columbo family, who said the other day that Russ had been "her first boy friend," were in the funeral procession.

Farewells, in silent prayers, came from the 3,000 men and women who knelt reverently in the hush of the Blessed Sacrament Church and the hundreds who lined Sunset boulevard outside.

Nicholas Columbo, 78-year-old father of the actor, was unable to attend the service for his youngest child. He was confined to his bed, under the care of a physician, at the family home where Russ lived. Mrs. Julia Columbo, the aged mother, was in the Santa Monica Hospital, stricken with a heart ailment more than two weeks ago. She has not yet been told of her boy's death.

Bing Crosby, Zeppo Marx, Walter Lang, Stuart Peters, Gilbert Roland and Sheldon Keate Callaway were pall bearers.

Coincidence

A WILD coincidence in a Los Angeles paper the day Columbo was shot. They ran a huge picture of Russ kneeling in prayer and two columns away was one of Bing Crosby aiming a pistol at him! . . . Well, well.

PISTOL THAT SLEW RUSS COLUMBO



Millions of women throughout the nation are mourning the death of sleek Russ Columbo, radio crooner and film actor, accidentally killed when an antique dueling pistol he had been examining in company with Lansing Brown,

photographer, at the latter's Hollywood home, was discharged, firing a bullet into the singer's brain. Left, above, Brown, at the preliminary investigation; right, a recent photo of Columbo; below, the fatal pistol.

CROONER DIES OF PISTOL WOUND

**Russ Colombo, Accidentally
Shot by Friend, Succumbs
Before Doctors Operate**

Universal Service Wire

HOLLYWOOD, Sept. 3.—Russ Columbo, young radio and screen star, today had met a death doubly tragic because the bullet that crashed into his brain was from a pistol accidentally fired by one of his best friends.

Columbo was shot yesterday by Lansing V. Brown Jr., noted portrait photographer, who had known Columbo from boyhood. The radio star lingered, never regaining consciousness until 7:50 o'clock last night when, as eminent surgeons were preparing to make a last desperate effort to remove the lead slug from his brain, he died. He was 26 years old.

Waiting near the operating room and praying for the handsome singer during his last hour of fighting against death was a former sweetheart, Sally Blane, featured screen actress. And hurrying to him from Lake Arrowhead, where she had been recuperating from an illness, as Columbo died, was Carole Lombard, movie star, to whom he was soon to be married, according to reports.

The ball from an old percussion cap dueling pistol accidentally fired by Brown tore through the singer's left eye and lodged in his brain.

SHOWING OLD WEAPONS

The crooner was visiting Brown at the latter's home, where radio

and movie stars have long congregated because of their close friendship with the photographer.

Brown, proudly exhibiting his collection of old and picturesque weapons to Columbo, picked up an old revolver and was snapping the hammer with one hand while holding a match in the other.

The gun suddenly jerked upward in his hand, and the charge which had lain undiscovered in the gun for many years sent a ball through the head of Columbo, who was sitting some distance away from Brown.

Columbo was rushed immediately to the hospital, and a noted brain specialist was called in.

Columbo, who had recently been playing in New York at a hotel with his orchestra, came to Hollywood not long ago. It was reported he was to do another picture.

MATCH SET OFF SLUG

Brown told Detective-Lieutenants Joe Page and J. L. Dwight, of the Hollywood division, that Columbo came to his home at 584 North Lillian way around noon for a friendly visit.

Investigation by the detectives disclosed that the explosion of the match head made a contact with the powder and slug inside the barrel of the ancient weapon.

The discharge struck a desk on the side of the room and ricocheted across the room to strike Columbo.

Pale and restraining his emotions with the greatest difficulty, Brown showed detectives at Hollywood police headquarters how Columbo was shot.

In his detailed version of the accident, he told officers:

"I've known Russ a long time, since 1924. He was one of the oldest friends I have here.

"Russ had telephoned me, recently, while I was out of town, so this morning I called him. He said he wanted to come over and talk to me. He arrived about 12:30 p. m. and we went to the library and sat down. We discussed the preview he had last Friday and plans about his future. He always talked these things over with me.

PISTOL DISCHARGES

"I've had this pair of old dueling pistols for several years. I bought them at an antique store. I've always kept them on top of my desk.

"During my entire conversation with Russ I was absent-mindedly fooling with one of the guns. I was pulling back the hammer and clicking it time after time. I had a match in my left hand and when I clicked evidently the match caught in between the hammer and the percussion cap nipple.

"There was an explosion. Russ slid to the side in his chair. I thought he was clwning. It was all very fast . . .

"I called my mother and father immediately. My father called the police.

"I had never made an examination of the guns to see whether or not they were loaded, because they were so old. I had no idea at all they were loaded."

By Feg Murray



THE LATE RUSS COLUMBO

WAS INCORPORATED!
HE HAD TO CALL A MEETING
OF HIS STOCKHOLDERS AND
ASK THEIR PERMISSION BEFORE
HE COULD SIGN ANY CONTRACTS.
THE STOCKHOLDERS WERE:
RUSS COLUMBO; HIS BROTHER,
JACK COLUMBO; HIS SISTER,
ANNA DI BENEDETTO; AND HIS
MOTHER, JULIA COLUMBO.

Wayne also forwarded a couple of clippings to illustrate the type of mis-information that was frequently printed about Bing. Bing, an "obscure" singer, indeed!

CROSBY, BING — radio, recording and motion picture star who was host of numerous TV specials but who — except for a short-lived entry in 1964 — eschewed a series of his own. He made his TV debut on Feb. 27, 1951 singing on *The Red Cross Program* on CBS. Later he was host of such specials as *Bing Crosby and His Friends* and *The Bing Crosby Golf Tournament* and made guest appearances on scores of other shows. His only series, a domestic situation comedy for ABC entitled *The Bing Crosby Show*, was unsuccessful and ran only one season in 1964.

He founded Bing Crosby Productions in the 50s, a company that had a fair degree of success producing network and syndicated programs; Crosby sold it in the 60s to Cox Broadcasting Corp., which retained the Crosby name.

Crosby had been one of the great performing names in radio for nearly two decades. He had been an obscure singer with the Tommy Dorsey orchestra when William S. Paley, chairman of CBS, heard him on a recording

N.Y. TIMES ENCYCLOPEDIA
OF TELEVISION

Wayne L. Martin forwarded a sketch of a proposed postage stamp honoring Bing & Russ Columbo, a sketch Wayne had received from the vice president of the Russ Columbo Archives, Mr. John Liquori, 3222 Bayshore Road, Cape May, New Jersey, 08204. John thought we might like to run it in BINGANG, and even join in with him in a letter-writing campaign directed toward asking the Postal Service to issue a Bing-Russ commemorative stamp as part of its "Performing Arts" series.

Presumably, the Postal Service will hold to its practice of requiring ten years to pass after death before entering anyone's name into active consideration, but NOW is the time to start letting the Postal Service hear from you — and at regular intervals until such time as proper action is taken.

John suggests that our letters be directed to U.S. Postal Service, Philatelic Committee, Washington, D.C. 20265.

A thought presented itself when this idea first reached Sacramento, and it persists even more actively. Remember the song, "Crosby, Columbo, and Vallee?" It might be a more suitable focus of attention for a stamp honoring more than any one of the three — but of course, Rudy is still very much among us. If the Postal Service should relax its 10 year rule, however, it's an idea!

Many of you have written expressing an interest in Russ Columbo; here is an opportunity to contact an active organization which can tell you all about Russ — write to John Liquori, at the address above, and let him know of your interest.

CROSBY, BING (1904-), is one of the most popular singers and motion picture stars in the United States. During the 1930's he made the "crooning" style of singing famous throughout the world. He won an award in 1944 from the Academy of Motion Picture Arts and Sciences for his performance as a singing priest in the film *Going My Way*.

He was born Harry Lillis Crosby in Tacoma, Wash., and studied law for a time. He started his career in 1924 with a Los Angeles dance band. By 1931, he was a member of the "Rhythm Boys," a singing trio with Paul Whiteman's orchestra. Radio performances and phonograph records increased Crosby's fame. He had four sons by his first wife, the late Dixie Lee. Crosby and his second wife, actress Kathryn Grant, have two sons and a daughter.



Bing Crosby

Wide World

WORLD BOOK ENCYCLOPEDIA

HARRIET VAN HORNE

CROSBYANA GOLD!

ELSEWHERE IN THIS ISSUE, SEVERAL OF THE AUSTRALIAN CROSBYANA RECORDS ARE OFFERED IN AUCTION. THESE RECORDS HAVE BEEN AVIDLY SOUGHT AFTER BY THE KNOWING COLLECTOR - THEY NOT ONLY OFFER MATERIAL NOT AVAILABLE ON COMMERCIAL DISCS, BUT THE RE-MASTERING OF THE MATERIAL, FROM EITHER FILM SOUNDTRACKS, UNRELEASED TEST PRESSINGS OR RARE RECORDS, HAS SET A STANDARD NOT OFTEN EQUALLED IN THE RECORDING OF BING'S NON-COMMERCIAL WORKS. IN THE FINAL STAGES OF PREPARATION ARE TWO MORE RELEASES - VOLUME 17 OF THE "GOING HOLLYWOOD" SERIES, WITH PREVIOUSLY UNISSUED MOVIE MATERIAL, AND VOLUME 4 OF THE "SHHHHHH, BING CROSBY!" SERIES, WITH RARE AND SELDOM HEARD TRACKS THAT WILL MAKE A REAL ADDITION TO YOUR COLLECTION. THESE TWO FINE RECORDS WILL NOT BE SOLD IN ANY STORES: THEY WILL BE AVAILABLE ONLY, IN THE US AND CANADA, THRU BINGANG. TO RECEIVE FURTHER INFORMATION ABOUT THE RELEASE DATE OF THE RECORDS, THEIR CONTENT, AND COST, PLEASE SEND A LONG, SELF ADDRESSED STAMPED (20¢, PLEASE!) ENVELOPE, CLEARLY MARKED "CROSBYANA" ON THE FACE OF THE ENVELOPE, TO BINGANG, P O BOX 8283, SACRAMENTO, CALIFORNIA 95818. WHEN DATA BECOMES AVAILABLE, YOU WILL BE SENT A SPECIAL BULLETIN IN YOUR ENVELOPE, TELLING YOU HOW TO GET YOUR COPIES. INTEREST SHOWN NOW WILL DICTATE THE QUANTITY PRODUCED, AND THE DATE ISSUED. IF YOU WANT THEM, WRITE NOW!!!

FOR MANY YEARS, COLLECTORS HAVE BEEN AWARE OF RECORDS AND/OR TRANSCRIPTIONS, CONTAINING SONGS THAT MENTION BING IN THE LYRICS. IN 1974, A SMALL BOOK WAS ISSUED IN THE US WITH TEXTS OF OVER 80 SUCH SONGS. SINCE THAT DATE, THERE HAS BEEN A CLOSE COLLABORATION BETWEEN DICK NETTLETON, OF ENGLAND AND HIS MANY CONTRIBUTING FRIENDS, AND YOUR EDITOR, AND THE QUANTITY OF IDENTIFIED SONGS GROWS ALMOST DAILY. THE TIME HAS COME TO DETERMINE THE INTEREST AMONG COLLECTORS IN A SECOND PRINTING OF "LYRICAL ABOUT BING". THE BOOK WILL HAVE COMPLETE LYRICS OF THE SONGS, AND EACH RECORD WITH A BING LYRIC WILL BE IDENTIFIED BY LABEL AND NUMBER, AS WELL AS ARTIST. IF THE SONG HAS NEVER BEEN COMMERCIALY RELEASED, DATA WILL IDENTIFY THE RADIO OR TELEVISION PROGRAM ON WHICH THE SONG WAS HEARD, SO THAT TAPES MAY BE RUN DOWN. THE BOOK WILL BE LIBRALLY ILLUSTRATED WITH PHOTOS OF THE APPROPRIATE SHEET MUSIC, AND PICTURES OR CARICATURES OF THE ARTISTS INVOLVED. IT IS HOPED TO HAVE THE COPY TO THE PRINTER SHORTLY AFTER THE FIRST OF THE YEAR. THIS IS A FUN PUBLICATION, AND WILL HELP YOU SEARCH OUT A LOT OF INTERESTING RECORDS BY OTHER ARTISTS WHO WISHED TO PAY TRIBUTE TO BING. AN INDICATION OF INTEREST WOULD BE APPRECIATED BY THE AUTHORS, VIA POSTAL CARD TO BINGANG.

NEW RECORDS? A NEW BOOK?
IT ALL DEPENDS ON YOU!
WRITE TODAY!

Each of the listed clubs plays an important part in keeping the memory of Bing fresh in the public mind. With no reservations, we commend each and every one of them to you. Each performs its own very important function in assuring that future generations may know and appreciate Bing as we do!

THE BING CROSBY HISTORICAL SOCIETY
POST OFFICE BOX 8013
TACOMA, WASHINGTON 98408

Founded in the birthplace of Bing by Ken Twiss, president, the BCHS has started an annual series of tributes to Bing, which have drawn the faithful from all over the world. The

annual tribute record has become a much-sought-after collector's treasure.

THE INTERNATIONAL CROSBY CIRCLE
7, GREENMADOW CLOSE
CWMBRAN, GWENT NP44 4PJ
ENGLAND

Reg Bristo is Secretary of the club, and Editor of its journal, BING, published quarterly. Fee is \$10 per annum, with delivery by air. You should be a reader to fully appreciate how much Bing was loved overseas.

VICTORIAN BING CROSBY SOCIETY
P.O. BOX 422, SOUTH MELBOURNE, 3205
VICTORIA, AUSTRALIA

The "down-under" vigorous club under the presidency of Bob Machlis, Publishes four newsletter yearly, sponsors many activities which unfortunately are remote from the US, but

which make fascinating news to read about, and to attempt to better! Membership, in the US, is \$10, and you should write to the US Representative, Richard Pearson at Post Office Box 1481, Arlington, Virginia 22210.

THE SOUTHAMPTON BING CROSBY CLUB
17, EDWINA CLOSE, BITTERNE,
SOUTHAMPTON, ENGLAND

A New organization, with Jim Newell as president. We have received a copy of the club's magazine, and it promises to be a worthy addition to Crosby literature. This

club could profit from over-seas input, and you'll get value received from their fresh new viewpoint. Write to Jim for information on becoming the first SBCC member from your hometown!!!

Our friend and member, Pat Firth, has a sizable Crosby collection to dispose of. There are few original records included, but the collection contains several hundred hours of Bing's radio programs on cassette, and there are untold quantities of ephemera, which can't be listed individually at this time. There are many books on Bing, including an autographed copy of the early biography by Bing's two brothers - a treasure without price! Pat would like to dispose of the entire collection as a unit, if possible. Write to her, in care of BINGANG, and make her an offer, or ask for more details of the collection, and Pat's asking price if you are hesitant to bid. Any reasonable bid will get full consideration, but make your bids in good faith, as this material is offered in good faith. Address your letters to Pat Firth, c/o BINGANG, P O Box 8283, Sacramento, California 95818.